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Robert Lindquist
Editor in Chief

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The DJ Magazine

APRIL/MAY 1999 - Issue #52

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TESH SAYS "THANKS DJS"

Thank you so much for the great honor! We just finished reading through your Top 200 songs for 1998 and are thrilled that we made your list! It has been an unbelievable year and we have you to thank for getting our music out there. Your group is a vital part of the music industry and we would like to thank you again for all of the support you have given us throughout the years.
John Tesh
ed.—Be sure to check the single, "Forever More (I'll Be The One)," from Tesh's new CD One World. It features vocals with James Ingram, and is sure to be found on Mobile Beat's Top 200 music list next year!

HELPFUL HINTS

I was thumbing through some back issues and really enjoying the "horror stories." A couple of instances stood out in my memory and I wanted to give a tip based on my 15-plus years of experience.

The DJ who showed up at a gig with everything but tux pants: En route to a gig I wear my dress shoes, tux pants with suspenders,

continued on page 10

WHAT WOULD YOU DO?

Recently we received this account of a truly nightmarish reception, a story that we might have had trouble believing, if it hadn't been clipped directly from a local paper. Since the only thing missing from the article was the DJ's point of view, our next logical step was to contact the DJ who submitted it, on the assumption that this person had probably been the master of the chaotic ceremony in question. Alas, there was no response. So we thought it might be interesting to give you an opportunity to put yourself in the shoes of the DJ at the following Saturday night "main event."

"Booze, Rudeness and Bruises: Ballroom Becomes Brawlroom"

It was a typical Saturday night at a Sheraton ballroom. Everyone expected a joyous celebration of a new marriage, set to music by a Mobile DJ. People arrived and greeted each other, began enjoying the ample food and drink, and started to party. Then the time came for the best man to give his toast. At which point something went seriously wrong. Allegedly, the bride's brother interrupted the toast with an audible profanity. There was more swearing, inciting two of the groom's cousins to fight with him. The cousins claimed that they only came to the defense of their 66-year-old father after the bride's brother started hitting him. However, the bride's brother said the fight resulted after he asked the two cousins to leave. Either way, a melee ensued as other family members tried to intervene.

Fists flew. People flew. In the midst of this ballroom battle, the bride's mother was shoved across the room, knocked down, and knocked out. The groom's father came out of the brawl with cuts under his left eye and on his right wrist. The ballroom was filled with anger and violence, becoming the arena for a rumble, rather than a rumba or Macarena. Relatives jumped on other relatives, tearing shirts and formalwear in rage. The police arrived just after eight o'clock to find another brother of the bride in combat with one of the groom's cousins. Not surprisingly, the police report stated that "all parties involved had been drinking." When all was said and done, a half-dozen relatives faced citations or criminal charges as a result of the free-for-all.

The bad feelings may have begun early in the evening when, according to the mother of the bride, relatives of the groom had made derogatory remarks about the appearance of some of the bride's family members.

The whole affair seems very much like a Jerry Springer Show episode, except that there were no burly security guards on hand to keep the situation from getting totally out of hand. In this case, it's clear that alcohol helped break down some wedding guests' inhibitions.

In the end, the newlyweds escaped their own reception embarrassed but unharmed. All their painstaking plans had been brought to ruin by their guests' behavior.

But what of the DJ? Did he or she risk life and limb while attempting to protect precious audio and lighting equipment from the surrounding chaos? Or did the DJ just evacuate the area? Did this DJ nobly try to calm the crowd by getting on the mic with words of peace? Or just let the music keep playing to try to soothe the savage beasts? We may never know. We can only hope that this anonymous Mobile DJ represented the profession with honor in the middle of this truly ugly real-life reception incident.

What would you do in a similar situation? Put yourself in this DJs shoes and let us know. fax your reply to Mobile Beat at 716-385-3637 or e-mail feedback@mobilebeat.com

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FEEDBACK

continued from page 8

and a plain black T-shirt with an undershirt. I carry my tux jacket, dress shirt (freshly dry cleaned), bow tie and cummerbund in a garment bag. The effect is all black, functional and inconspicuous.

I'm comfortable enough to load and unload my gear, yet dressed nicely enough to be on the grounds of a banquet hall.

Once I'm set up (about 7 minutes from unload), I switch from T-shirt to tux shirt, and put on my jacket. It's amazingly fast and, at the end of the night, I reverse the process so I can break down and load in the equipment without soiling the tux shirt, making my dry cleaner's job easier.

This whole routine prevents me from forgetting clothes, and saves valuable unpaid time.

Mark H. Hopkins
Success Entertainment

WHO'S TO JUDGE?

I am really shocked that my business card was not chosen for either best two-color or two-sided [in the Best Biz Card Awards, January issue]. The present winners in either category did not have enough potential. Especially the best bi-fold that was in dark blue and not able to read was a joke, for being a card that should have been readable it was not. I don't know how you guys come to choosing your winners but I feel that we were right to the point with everything that makes it to the top 10 points of making a business card. As a note, I think this matter should be reviewed closely in reference to other competitors who feel the same.

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JUICE

BY ROBERT LINDQUIST

MYSTERY TURNTABLE SPOTTED IN CALIFORNIA

Karl "Karaoke Karl" Detken of Pioneer New Media recently spotted this unique turntable being used by a country DJ in the Los Angeles area. Our guess is that it's a late '50s-early '60s broadcast table. Judging by the various inputs and meters, it's probably a device intended for use on remote broadcasts. Then again, we could be wrong. What do you think? If you have any credible information on this interesting record spinning device, or would just like to venture a guess, send your comments to: Mobile Beat Magazine, P.O. Box 309, East Rochester, NY 14445, or e-mail us at feedback@mobilebeat.com.

Mobile Beat DJ Show & Conference
I • 9 • 9 • 9
CLEVELAND
Convention Center
June 28 • 29 • 30 1999

READ ALL ABOUT IT!

TURN TO PAGE 70.

VEGAS SIDESHOWS

Hall of Fame display honors DJ profession.

Following a tour of the Baseball Hall of Fame, in Cooperstown, N.Y., Ken Knotts, producer of the American DJ Awards, and colleague Ray Martinez were inspired to create a similar tribute to DJs. With Martinez as the curator, Knotts decided The American Disc Jockey Hall of Fame would make an excellent addition to the annual American DJ Awards show.

The AMDJAwards Hall of Fame wall

Working with a clean slate, Martinez set out to design the display and secure items of interest to DJs. He began by sorting through photos and publications in his own archives, and then began contacting radio stations and other DJs.

While at L.A. oldies station, K-EARTH 101, the Hall of Fame display began to take root. Charles Connor, now a security guard at the station, overheard his plea for musical memorabilia. Connor, the original drummer for the legendary rock 'n' roller, Little Richard, donated a set of signed drumsticks. Martinez then secured, on loan, items from Dick Clark, America's oldest living teenager, and Art Laboe, syndicated DJ from Los Angeles who coined the phrase "Oldies But Goodies."

As Martinez explains, "I traveled to thrift stores and garage sales to get items and then contacted DJs across the country. After all the items were collected, Ken and I built the backdrop together."

Once at the ADJAwards show (held concurrent with the Mobile Beat DJ Show and Conference in Las Vegas), I had roughly 3 hours to build the display which included, among other things, A gramophone, several old DJ mixers, turntables, unique lighting from American DJ, 8-tracks, 78s, 45s, LPs and gold records from Elvis, John Lennon and Sinatra, donated by yours truly.

"Fieldgoal Frenzy," a six-man electric football game was introduced at the annual Micro-Reality dealer meeting held by Namanny Brothers Sports and Entertainment during the MB Show and Conference

Martinez says, "Next year, Hall of Fame 2000 will be bigger and better. I would like to talk with anyone who has an interesting piece DJ or rock 'n' roll memorabilia, either to lend us for the event or donate for continuous use." Martinez can be contacted at (714) 632-9202 or via e-mail DJRayMar@aol.com.

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As if...

The exhibits, parties, seminars and ADJA Awards weren't enough, there was still more going on in Vegas during the Mobile Beat Show and Conference. Namanny Brothers Sports and Entertainment held their annual Micro-Reality dealer meeting. Dealers from all over the world attended the meeting to learn new marketing techniques and view new products such as "Fieldgoal Frenzy," a six-man electric football game.

American Mobile Systems (AMS) held their annual franchisee meeting January 16-20. According to AMS' Rebecca McNeil, "We wanted to give our owners an opportunity to take in the Mobile Beat Show and still have a little time for Vegas before getting down to business." The five-day event gave AMS owners a chance to network, discuss common concerns and be introduced to the latest training and marketing tools available.

WOLFMAN JACK INDUCTED INTO NAB HALL OF FAME

The late Wolfman Jack has been made the 1999 radio inductee into the National Association of Broadcasters' (NAB) Broadcasting Hall of Fame. Lou Lamb Smith will accept the award for her husband, who passed away in 1995.

Wolfman Jack (born Robert Weston Smith) is best known as the howling "Have Mercy" disc jockey that blasted rock 'n' roll from the radio station XERF in the early 1960s. During his 35-year career the Wolfman also emceed the TV music show "Midnight Special" while working at WNBC, New York and KRTH, Los Angeles. He also appeared as himself in the movie "American Graffiti."

The NAB Broadcasting Hall of Fame recognizes radio and television personalities or programs that have earned a place in broadcasting history.

Photo courtesy Wolfman Jack Entertainment: www.wolfmanjack.com

More "Juice" on page 98

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Dear Waldo: I was looking for information on whether or not to incorporate.

DJW: You and your accountant or lawyer need to look at your individual needs before deciding whether or not to incorporate. There are two basic reasons for incorporating:

First, as a way of separating yourself from your company in case of a lawsuit. Incorporating will protect your personal assets (i.e. house, car, personal bank account) from being exposed and possibly taken if there is a judgement against you in court. Your business assets (disc jockey equipment, van, and office equipment) will be all that's vulnerable in most cases.

Secondly, as a tax saving device. Your corporation and yourself will be taxed separately.

There is a "price" to pay for being incorporated. You must submit quarterly statements to the government and, of course, Uncle Sam wants an up front fee. Incorporating may not be for you. It's extra work but, if you have many personal assets and feel that a lawsuit could someday be in your future, you may sleep better. Once again your legal and financial advisors will be your best help.

Dear Waldo: I operate a full-time wedding DJ service. We use minidiscs exclusively. Do you know where I can locate a minidisc case? I'm looking for one that is lightweight and holds 100 or so MDs.

DJW: Minidiscs (MD) are becoming more and more popular and several companies are now catering to MD users. Two such companies who are handling MD cases are Electronic Bargains (www.electronicbargains.com) and Colorado Sound N' Light (www.csnl.com). Surf their sites for their latest innovations. Don't miss the scoops on the new Sony and Denon MD machines in this issue of *Mobile Beat*.

Hey Waldo: I am looking into making my job easier with faster setup and take-down time, along with all the other benefits of having the information from my CDs, CD+Gs and laser discs loaded into a laptop computer. I have read about DJPower. Are you familiar with any other computer software program that would do the job? I am, of course, looking for CD quality sound.

DJW. There are several good MP3 software programs out on the market, but DJPower is the only one that I am aware of that has mixing capabilities built into the program. My concerns right now are not so much about the software but the computer or hard drive. If the computer crashes while on the job, you are out of business for several minutes. If your computer or hard drive is dropped or locks up for good, you are not only dead in the water, but may have lost your entire music library as well. If you bring CDs or minidiscs and players as a backup, then you have defeated the purpose of using the computer. If the AT&T's and Microsoft's of the world can have computer glitches, it's only a matter of time before we will.

E-mail questions to djwaldo@mobilebeat.com. You may submit questions anonymously, or provide your name and the name of your DJ company to have your question properly credited.

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Show Time!

THE INSIDE SCOOP
BY MIKE BUONACCORSO

First and foremost, many thanks to those of you who attended our Las Vegas show. If you missed it, we'll be back next year. However, ordering information about videotaped highlights of the show and audio cassettes of the seminars can be found in this issue. Also thanks to those of you who continue to supply us with new ideas and suggestions that will be incorporated in future shows.

But now it's time to move forward to Cleveland, Ohio for our inaugural summer show, where we hope to see many new faces! Three days of seminars and events are planned for the DJ Event of Summer '99! There will be a lot of serious information as well, with almost 20 seminars and workshops to keep your business on the cutting edge.

The seminars and exhibits will be held at the Cleveland Convention Center. Right across the street is our host hotel, the Sheraton Cleveland Centre, where our traditional pre-show social event will be held Sunday evening, June 27. Then Monday night, June 28, it's our "Network and Nostalgia" reception at the world famous ROCK AND ROLL HALL OF FAME AND MUSEUM. As DJs, come add dimension to the music you so often play!

Many of you remember NBC's legendary "Gong Show" which aired in the early '70s. It was the "Amateur Hour" of its day. For those of you who were still in diapers: To be GONGED while performing meant you were OUTTA THERE! Tuesday night, to lighten up some of the intensity often associated with the traditional DJ contests and competitions, the Mobile Beat "Gonng" Show will be a fun-filled night where everyone who participates will be glad they did. To participate (you may also volunteer to be so bad we gotta "gonng" you) call, e-mail, or fax us and we'll try to get you into the show.

Mobile Beat DJ Show & Conference
1 · 9 · 9 · 9

ALL ROADS LEAD TO CLEVELAND!

Wednesday night, buses leave the Sheraton starting at 7 p.m. headed for the famous Flats Entertainment District. This hub of Cleveland features over 60 exciting restaurants and nightclubs. Have dinner and enjoy some of the specials available to show attendees.

And by the way baseball fans, in case you were wondering, the Cleveland Indians open a six-game homestand against Minnesota and Kansas City on June 29. That's the good news... the bad news is this is already another sold-out season for the Tribe. But like the saying goes, if there's a will... maybe you'll find a scalper!

See pages 70-71 for registration information and visit our Web site (www.mobilebeat.com/djshow) for the latest information as it becomes available. Make your plans now and join us in CLEVELAND!

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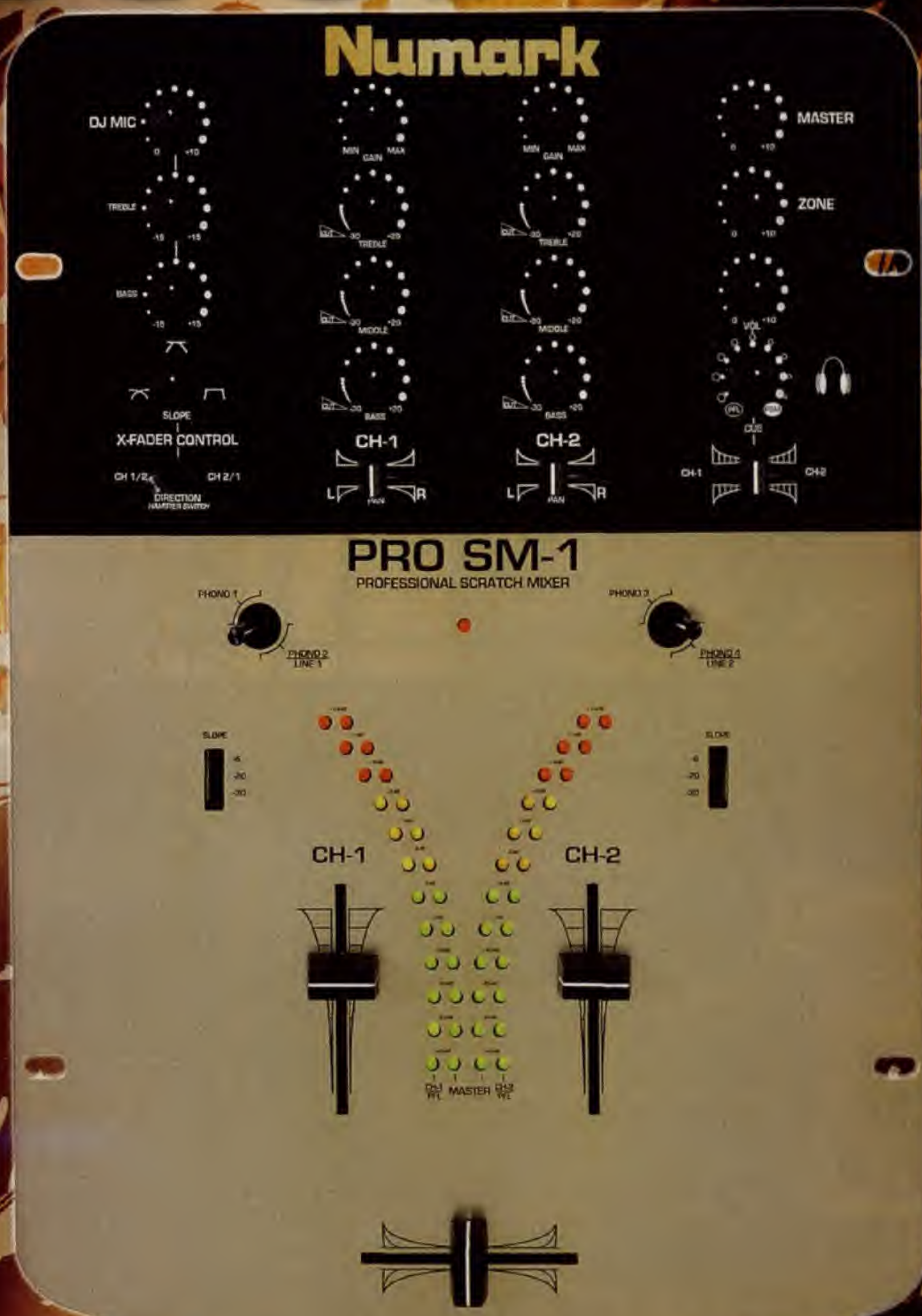

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IT'S HOT

A Mixer That Can't Be Missed

Like a piece of alien technology that has been smuggled out of a top secret government facility, the Vestax PMC-005A MkII two-channel DJ mixer is guaranteed to attract your attention. The most notable change from the PMC-005A is this unit's see-through orange housing, which lends an eerie, otherworldly look, sure to make your mixes freakier. As far as earth-like features go, a two-band EQ and crossfader reverse switch have been added. A transformer switch allows further scratch control. Two phono and two line inputs are included, as well as a mic input with tone control. You can use the split monitor system with cue crossfader to preview you mix. MSRP: $250

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IT'S HOT

Going to Extremes, Three Ways

Three new on-the-edge lighting effects are available in American DJ's X-Treme series of intelligent lighting devices. The X-Centric, X-Cess, and X-Elon all use the DMX 512 protocol and are compatible with everything in the X-Treme line. The X-Centric produces nine dichroic colors plus white and features six rotating gobos with separate gobo/color wheels. Changing the gobos is made easier by circular fasteners, which are included. This unit can pan 170˚, tilt 90˚ and also strobes and dims. It weighs 35 pounds, measures 26.25" x 9.5" x 6.5", and uses a ZB-HSD-200 lamp (200W, 2,000 hours). The X-Cess gives you eight dichroic colors plus white, with split colors and strobing. It is also sound activated. The X-Elon features two separate gobo/color wheels, one with nine colors plus white, the other with four changeable color gobos, which combine for some extremely striking patterns. All of the above work with American DJ's Show Designer or any other DMX controller. MSRP: X-Centric - $1,999.95, X-Elon - $1,249.95, X-Cess - $449.95.

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IT'S HOT

Adapting To Higher Quality

If you've been looking for a truly reliable adapter to extend a 1/4-inch cable run you should probably check out the the phone plug connectors from Neutrik, an acknowledged leader in audio connector design and manufacturing. Their new NYS Series 1/4-inch phone and plug adapters can be used for either unbalanced (two-conductor) or balanced (three-conductor) stereo or mono connections, and they are shielded for safe handling. Remember, your expensive audio equipment will only sound as good as the weakest link in the signal chain.

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Web site: www.neutrikusa.com
E-mail: neutrikusa@aol.com

Building Block

Whether you're putting together your first mobile setup or adding a new system to your expanding business, Gemini's new CD-9500 Pro III dual CD player offers the latest laser technology in an affordable package. This 1-bit linear, 8x over-sampling unit contains the new KSS-213 laser from Sony. It also features auto cue and single track play modes, cue buttons for each well, 1/75 of a second precision frame searching, and a scan dial with reverse and stutter capabilities. Pitch control and bend both match the beats per minute and go to ±8%. The CD-9500 Pro III also features dust-away buttons and locking transport doors for protection from dust and smoke. MSRP: $699 (Street price may be substantially less.)

Gemini Sound Products Corp.
8 Germak Drive, Carteret, NJ 07008
Tel: (800) 476-8633 / (732) 969-9000
Fax: (732) 969-9090
Web site: www.geminidj.com
E-mail: int-sls@geminidj.com

Winter Storm Warning

You can create a blizzard of celebration at any party with the addition of the latest model of the ConfettiSTORM from TubeWORKS to your arsenal of effects. This is a continuous blasting launching system which uses a 200+ mph air stream to blanket an area of 2,500 square feet with flurries of confetti. It's housed in a road-worthy case and is designed for both indoor and outdoor use, making it useful for any of your special events that need that extra festive touch. The new ConfettiSTORM also responds to DMX control, so you can easily add it to your intelligent lighting show. Snow on the 4th of July? The ConfettiSTORM makes it a possibility. MSRP: $995

TubeWORKS, Inc.
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Calabasas, CA 91302
Tel: (800) 962-2556 / (818) 879-2386
Fax: (818) 879-2388
Web site: www.tubeworks.com
E-mail: tubeworks@tubeworks.com

Something New In The Air

Gemini has launched two new lines of wireless microphones, offering a wide range of options to fit your needs and budget. You can choose from the VH Series of VHF mics or the UX Series of UHF mics. All models feature AF (auto frequency) level control, 1/4-inch output jacks, and adjustable squelch control. Each is available in eight different factory preset frequencies. The UX units contain auto-mute circuitry to eliminate noise when out of range. Models include the VH-101 (single channel), VH-110 (true diversity), VH-120 (dual channel), UX-801 (single channel), UX-810 (true diversity), and UX-820 (dual channel). Transmitter options for the VH Series include the BP-03L lavalier, BP-03H headset, and HH-03M handheld; for the UX Series: UB-82L lavalier, UB-82H headset, and UH-82M handheld. All contain quartz lock technology to guarantee a stable signal. MSRP: VH-101: $109-$139; VH-110: $159-$189; VH-120: $229-$269; UX-801: $299-$329; UX-810: $399-$459; UX-820: $509-$599 (ranges depend on options)

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Takin' Care of Business

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Untie Your Lights

Digi-Flash, a division of JM Electronics Inc., is now offering you a way to release your lights from the bonds of excessive cabling. The Remote Power Relay is an eight-channel, radio-controlled power switch, able to handle 600 watts per channel or 2,400 watts combined (inductive loads). It allows you to toggle on and off, cascade, or address each channel individually for a variety of lighting scenes. The RPR-8 receiver is controlled with a Mini-TX transmitter that you can use to turn channels off and on, trigger and change speed of chasing, record various chase patterns or static scenes, and to do single-button blackout of all channels. It functions in the 413-433 mHz range. A truly mobile option, the receiver unit weighs only 3.5 pounds and measures 17.5" x 4" x 2" while the hand-held transmitter is 8 inches long (including antenna) and 2.25 inches wide, weighing 9 ounces with a required 9-volt battery onboard. You probably have a wireless mic, why not wireless lights? MSRP: $599 regular price, $499 until 4/1/99

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NAMM JAMM '99

Still the best reason to take a winter break in SoCal.

BY DAN WALSH

Imagine: seemingly endless rows of audio and lighting equipment, not to mention instruments, computer software, and just about anything else relating to the music industry.

This was the scene at the Winter NAMM (National Association of Music Merchandisers) International Music Market, held at the Los Angeles Convention Center, January 27-31, 1999. The major players in Mobile DJ equipment were all on hand to reveal what's new in their product lines.

This year's show made it clear that as the millennium draws to a close, the increasing number of options open to Mobile DJs are making possible systems tailored specifically to any performance situation and budget. A sampling of new and notable products follows.

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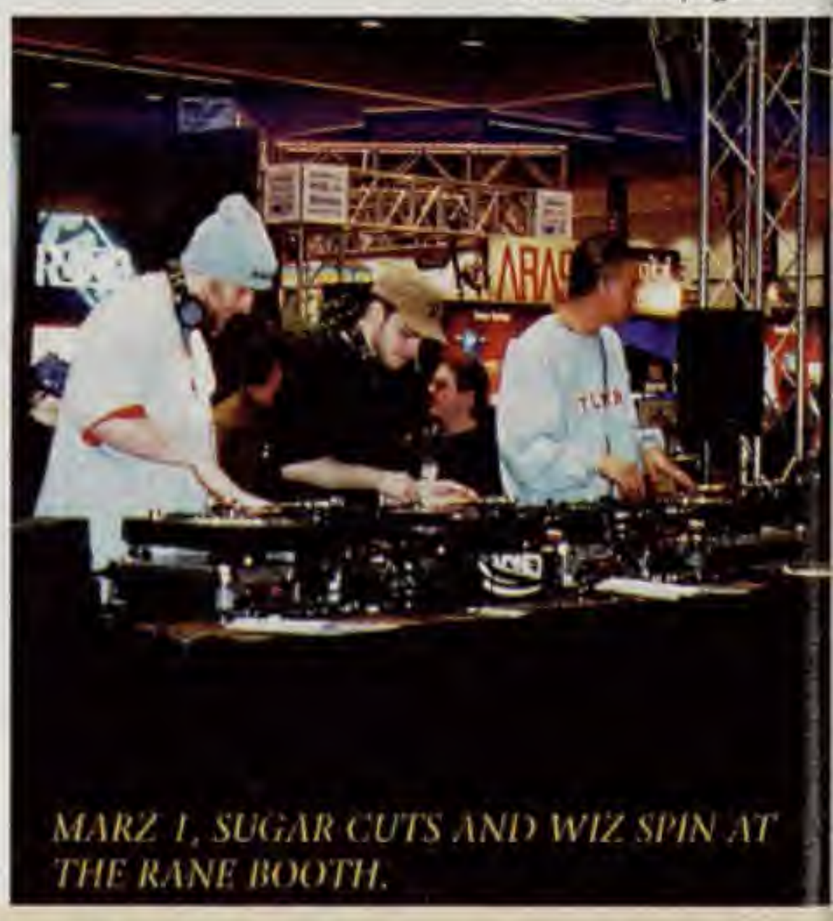
VINYL LIVES

Numark showcased its new PRO SM-1 Professional Scratch Mixer, which contains an innovative crossfader of interest to all DJs whether or not scratch performance is a priority. DC voltage passes through the Active Optical Crossfader instead of direct audio signal. This voltage changes as you move the fader, changing the brightness of an LED in the circuit, which in turn affects the audio as the brightness is read by a photo receiver. The end result is a smooth-sounding, long-lasting crossfader. The PRO TT-1 High Performance Turntable was also introduced, featuring a high torque, direct drive platter motor, 78 rpm record capability, and a backlit LCD indicating modes and turntable rotation.

VERSION Z.O

Alongside fresh new products, many NAMM exhibitors introduced upgrades of tried and true gear. A good example of this was Rane's new "Z" version of its previous

continued on page 34



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gemini celebrates 25 years

As Ike Cabasso recalls, "In 1974, I was running a small loudspeaker company and became curious when I heard my son, Alan, and some friends, playing records and messing around with mixers in the basement of our house." As the boys described the growing trend in DJing to the elder Cabasso, he became more and more interested. Soon, he added a DJ division to his company, then called Gemini Speaker Systems. Alan, then 12 years old, designed the company's first DJ product.

In the late '70s GrandMaster Flash burst on the scene. Little did he know he was pioneering a new style of music that would excite interest in Gemini products. Further fueling the fire was the release of the movie *Saturday Night Fever*, which exposed millions to the

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Cut the Cake:
Business is good and success is sweet for Artie (left) and Alan Cabasso, of Gemini.

world of DJs and discos. Recognizing its good fortune in having experience on its side, Gemini enlisted the help of GrandMaster Flash in designing a new scratching device. His endorsement caused an overnight sensation.

In the years since, Gemini Sound Products has grown to become a leading U.S. manufacturer of professional DJ sound and lighting products. On the prestigious Top 100 list published by *Music Trades*, the company was ranked as No. 28 in sales among manufacturers and distributors of musical instruments and related products. Now led by CEO Artie Cabasso and company president Alan Cabasso, Gemini is entering the new millennium with a strong focus and an eye toward growth. According to Artie, "We will continue to expand our reach both domestically and internationally. Our mission is to be the world leader in designing, manufacturing and selling professional audio and lighting products."

Originally, Gemini worked with various manufacturers for its designs but, as demands from the marketplace changed, the company was compelled to invest in its own factories and in-house R&D team.

In 1997, Gemini moved to a new 135,000 square-foot facility in Carteret, NJ. The new building, which houses cabinet manufacturing, sales, marketing, administration and warehousing facilities, is three times larger than the previous location.

Gemini products, through subsidiary companies in the U.K., France and Germany are available in over 80 countries around the world. A Florida sales office has been established to deal specifically with the South American market. Full product specifications on all Gemini, Lytequest and Ness products, along with photos, news and an interactive technical forum, can be found on Gemini's Web site: www.geminidj.com.

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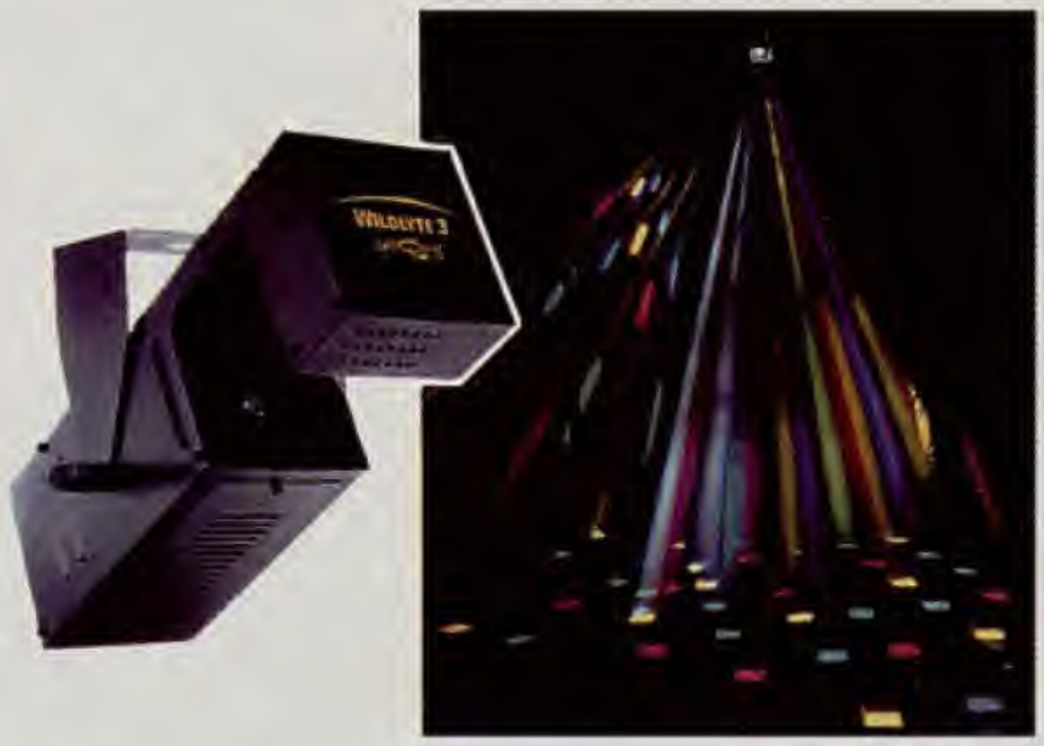
NAMM JAMM

continued from page 30

"X" active crossfader mixer line. On hand were the MP 24z, MP 22z with crossfader contour control, and the 4-channel MM 8z. This last unit features pre and post assignments on channels 1 and 4, allowing you to add beats or samples to the mix without the crossfader affecting their levels.

25 AND GROWING

As it celebrated 25 years in the pro audio and lighting business, Gemini Sound featured a spectrum of new DJ products, including mixers, amps, turntables, and wireless mics. The brand new PS-525 Pro Platinum Series Mixer was unveiled, sporting punch-in buttons and -32dB cut and gain controls for each of its two channels, and a crossfader reverse switch. The 19", 4-channel BPM-500 Stereo Preamp Mixer was also on hand, with digital beats-per-minute displays, "Extreme Cut" on highs, mids, and lows (-32dB), and a recessed crossfader.



LQ-153 WILDLYTE 3 FROM LYTEQUEST PRO

New lighting products from LyteQuest Pro included multi-beam effects such as the Kamala LQ-105 triple derby unit, the LQ-110 Mini Apollo with 60 colored beams, and the Wildlyte 3 dichroic moonflower effect, featuring 3-way switchable sound activation.

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WIRELESS WONDERLAND

Wireless technology was evident at every turn, with many companies adding wireless mics to their product lines and the industry biggies like Shure, Audio Technica, Samson, Azden, and AKG showcasing their latest additions. Also of note was the Metal Series from Nady Systems, containing a number of cost-effective, reliable alternatives from this leader in wireless noise reduction. Telex® introduced its ProStar UHF UT-12 Universal Plug-On Transmitter which lets you convert any mic to wireless.

CORDLESS CONTROLLER

American DJ Supply, again demonstrating their focus on making life easier for Mobile DJs, introduced a different wireless application: a handheld lighting control unit that literally fits in the palm of your hand. Called the Visage, the tiny transmitter triggers a dimmer unit that can be hung from a truss with mounting arms. Another lighting innovation was the MIDI-Pak, a 4-channel dimmer pack that can be triggered by any MIDI transmitting device, such as a keyboard, sampler or drum machine. It also doubles your options by offering DMX-512 intelligent lighting control as well. Also on hand was the latest in American DJ's DCD pro DJ CD player line, the PRO 400, sporting the latest in cue functions, BPM counting/matching features, and shock resistance.

American DJ Supply, again demonstrating their focus on making life easier for Mobile DJs, introduced a different wireless application: a handheld lighting control unit that literally fits in the palm of your hand.

LAZER SHARP

Demonstrating the increasing availability of laser lighting to the mobile market, Mobolazer showcased a new unit called the MoboScan, which features a user-friendly handheld control/programming unit and a wide range of patterns, including words, all in a master unit under $3,000 and slaves for half of that.

SPEAKER'S PLATFORM

Big news in the pro audio hall was the expansion of Mackie Designs into the widening powered speaker market. Introduction of their FUSSION, SRM, and MAS Series of active sound reinforcement systems was made

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possible by the acquisition of Italian speaker manufacturer Radio Cine Forniture (RCF) and Fussion Audio, a company focused on active speaker development. New wide dispersion horn design and low distortion levels keep these speakers crisp at high output levels while light composite construction and affordable price points put them in the ballpark for Mobile DJ use.

Other speaker introductions included Yorkville's Pulse and Performance Series, available in both powered and unpowered versions, and the Electro-Voice 8", 175W Sx80 system, which gives Mobiles a new compact but powerful PA option. MTX demonstrated their brand new PM28H and PM210H stage monitors, featuring a karaoke-friendly feature called Vocal Contour Control. This is simply an EQ circuit with a knob on the front of the monitor to adjust the sound for any voice. Yamaha also unveiled its new F Series of speakers, including two-way bass reflex models and a subwoofer.

POWER BROKERS

QSC brought out the latest addition to their PLX Series of amplifiers, the PLX 3402. The new model delivers 700W/channel at 8Ω, thus adding even more power to the PLX line. It

MACKIE INVADES THE SPEAKER MARKET WITH ITS POWERED SRM-450.

will be available in the U.S. by spring 1999. Continuing its focus on streamlined solutions for sound reproduction, AB International displayed its SUB Series of 3-channel amps, designed to run two stereo channels plus a subwoofer from one powerful unit.

A different kind of integrated PA solution on display was The Box That Rocks KPA4 portable PA system by Kustom. It's a light, easy-to-set-up package, featuring two KSC10 speakers (with 10" woofers and piezo tweeters) and a KPM4060 powered 4-channel mixer head.

KUSTOM ROLLS OUT THE BOX THAT ROCKS.

CD/MD WORKSTATIONS

Integration for performance was the name of Pioneer's game with their coffin-housed system based on two CDJ-100S front insertion loaded CD players mated with a DJM-300S mixer.

And at the creative end of the spectrum, the buzz was about DJ-oriented MiniDisc recorder/players, notably the new models from Denon and Sony. Look for the industry's first review of Sony's MDS-DRE1 on page 67 of this *Mobile Beat* issue. Suffice it to say that this tabletop unit's "on the fly" record, edit and play capabilities grabbed the attention of all passers-by. Denon's DN-M2300R incorporates an MD player and recorder in one rackmountable unit, easily integrated into an existing setup. Look for more on this unit in this issue of *Mobile Beat.*

INTERACTIVITY

Major forces in the electronic music field, Roland, Yamaha, and Korg continue to make forays into the DJ world by tailoring their synthesizer technologies to creative mixing. The new Electribe-R Rhythm Synthesizer from Korg gives DJs access to the warmth of analog sounds for beat creation. Roland unveiled a prototype DJ mixer, the DJ-1000, with built-in

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analog synth-type filtering and effects as well as the ability to sync turntables or other audio sources to MIDI devices like samplers. A new line designed for dance music creation, called 24/7, was featured at the Yamaha annex, including the RM1X MIDI Sequencer/Remixer, SU700 Loop Factory, and FS1R Tone Generator.

If you are thinking about adding karaoke to your resume, VocoPro introduced an add-on package consisting of a decoder and digital mixer that enables you to play CDGs from your CD player if it has an optical or coaxial output, with connections for up to three video monitors.

All this is just the tip of the huge audio and lighting iceberg that was at Winter NAMM '99. Throughout ensuing issues of *Mobile Beat* we will be striving to give you as much information as possible on this year's new and notable products for Mobile DJs and KJs.

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SHOW REVIEW

Mobile Beat DJ Show & Conference
LAS VEGAS
1 • 9 • 9 • 9

IT ALL HAPPENED ON
JANUARY 13-15, 1999

EXHIBITS

SEMINARS

WORKSHOPS

HOT DEMOS

NIGHTLIFE

NETWORKING

Las Vegas!

Fully Charged

With a combination of useful seminars, interaction with manufacturers and vendors, and three nights of solid parties, the Mobile Beat DJ Show and Conference was the place to be to recharge your batteries.

Synergy occurs when a multitude of powerful forces converge to become one strong energy. Synergy was definitely in effect January 13-15 in Las Vegas as over 1,800 DJ professionals gathered to experience the fourth annual Mobile Beat DJ Show and Conference. There was enough energy on the convention floor to light the neon city and turn the attendees into fully charged beacons of ideas for the trip home. There were conventioneers from every state in the union, along with visitors from north and south of the border, and even as far away as Kuwait.

The *Mobile Beat* convention started four years ago as a cooperative offshoot of the *Nightclub and Bar* show. In its second year, the affair went out on its own. The tremendous number of attendees that year — far more than expected — showed the interest that DJs have in moving to the next level. For the past two years, the show has been held at the Tropicana Hotel. This year's show had almost twice the floor space of last year.

Like the lavish smorgasbords in Vegas, the Mobile Beat Las Vegas conventions offer something for every taste. There are dozens of topic-specific

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seminars to attend. Some address the needs of professional multi-system DJs, while others target single operators, technophobes, high-tech geeks and professionals at every level of experience.

The "Ice Breakers" session alone was worth the price of the entire venture for many. The tricks in this session were put to use at an event held the day after returning from the show, resulting in a significant increase in demand for business cards.

POWER TALKS

Enthusiasm was the word of the day, starting with an opening speech by Bob Popyk, *Mobile Beat* contributor and inspirational speaker. Popyk spoke of overcoming objections from even the toughest customers, turning whiners into winners.

From there, conventioneers broke out into the various seminars of their choice. Over the next three days, there were sessions for everyone, from beginners to virtual doctors of DJing. Subject matter went from the basics of a wedding reception to high-tech lighting and sound performance.

For those who thought they'd seen it all, several seminars proved them wrong. For those who thought that the mobile entertainment business was small potatoes, Lynton Harris' seminar on "Breaking the Barriers to Success" showed how one individual can take a dream and make it an amazing

"It was great! I really learned a lot!"
says Sean McCabe (pictured with Ligaya) of Entertainment Caterers, Inc. in Orlando, Florida

Karaoke anyone? An attendee hits the high notes at ProSing's booth.

far left: Custom Pro-Motions skydancers took props to new heights.

Limelite's booth was doubly attractive!

EXHIBITS

SEMINARS

Attendees at this seminar discover a ballooning business!

reality. Harris had the crazy idea of renting Madison Square Garden and turning it into a Halloween extravaganza. The Australian native even put on a practice show in his native country, where Halloween isn't celebrated to any great extent. His Australian show was a success, and his "Madison Scare Garden" is now legendary. One person, one idea, no barriers. As Harris explained, rather than look outside the box, he elected to blow the box up.

Something new to this year's event were break-out seminars where individuals could discuss particular topics. Many of these were hosted by manufacturers such as Gemini Sound Products, Rane, American DJ Supply, Colorado Sound N' Light, as well as individuals in the Horror Stories and Bridal Shows discussions. These focused discussions gave manufacturers input from convention-goers and gave show attendees a chance to hear from manufacturers.

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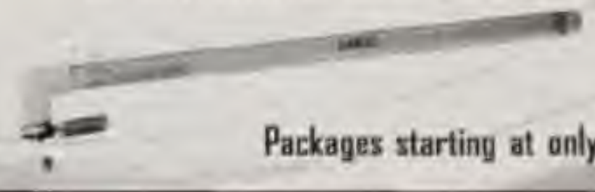

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ON THE FLOOR

With over three times the space of last year, the floor of the exhibit hall allowed manufacturers such as Crown, Chauvet Lighting, American DJ, and MTX to team up with retailers so one could get the manufacturer's input and then actually take the products home. One of the re-current themes this year was technology, and there were no fewer than three DJ systems based on computer hardware alone.

MTX's involvement was more than just as an exhibitor. The company provided sound for the DJ Appreciation night where Tony Modica demonstrated his "Pizza Dance." Lisa Capitanelli ("Do The Dance") also took to the stage to demonstrate "Think." There were also exhibitions of swing music and much more.

The Pizza Dance also found its way into Studio 54 the following night for the open party held at the club, located in the MGM Grand Hotel. Visualize hundreds of pairs of hands baking pizza to the steady beat of the club's first-rate sound system and fantastic lighting. Studio 54 was a great way to blow off steam.

In Vegas, clubs stay open late and many suffered the after-effects of a night of fun. No doubt, many heads were pounding to the beat of the night before during the seminar "Can You Hear the Difference?"

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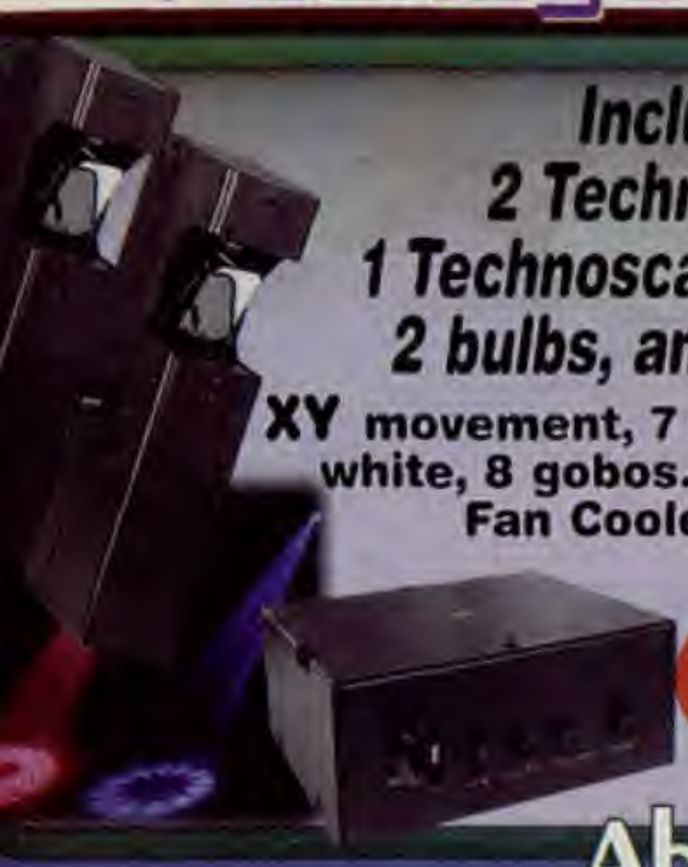

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VEGAS REVIEW

EXPANDING NETWORKS

Some show attendees created their own success through others at the show. Numerous convention-goers indicated that they had learned more from the interaction with others than they thought possible. One impromptu group of multi-system operators, in particular, formed to discuss the pitfalls and pleasures of DJ success through multiple systems. While not found on any agenda, several of these owners reported that this was their own highlight of the convention.

The Mobile Beat DJ Show and Conference in Las Vegas was an opportunity to gain success for convention-goers. What vehicle those attendees used to enjoy benefits from the show was entirely up to them. Whether it was attendance of the seminars, interaction with others, meetings and chat rooms or simply a chance to get away from the office and concentrate on the DJ business, it was hard to find a conventioneer who didn't benefit from the show. No wonder this show continues to grow year after year. Now it's on to Cleveland, Ohio for the first summer Mobile Beat DJ Show and Conference, June 28-30. See you there!

"This show is outstanding. You can just feel the excitement!"

says Phil Reyes, president of ADJA Southern California chapter and owner of Souvenir Entertainment.

NIGHTLIFE

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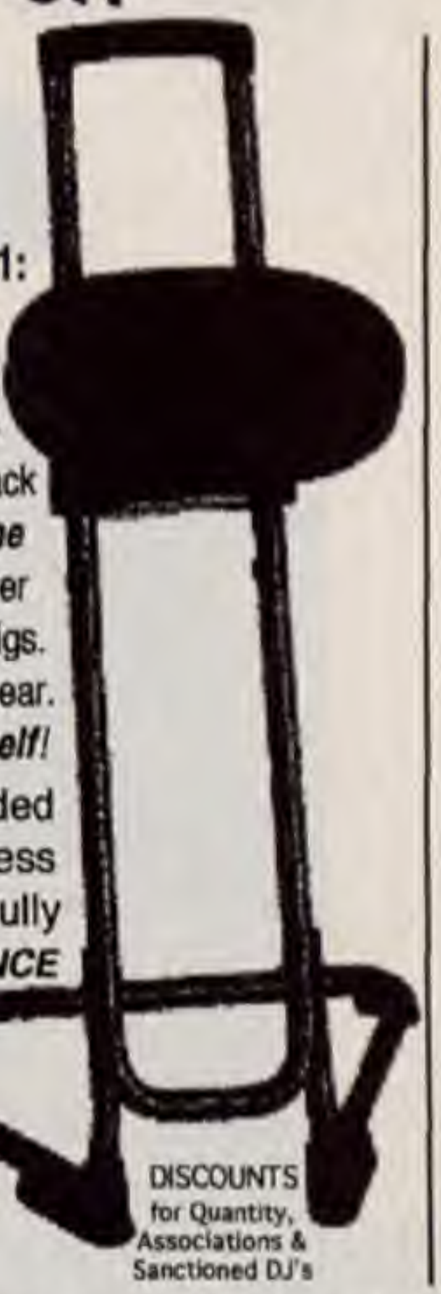

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- ❑ ___ 6. "Single for Life: The One Person Operation"
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- ❑ ___ 8. "Breaking the Barriers to Success" by special guest Lynton Harris
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- ❑ ___ 11. "Alternative Markets: DJ Plus"

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- ❑ ___ 12. "Icebreakers"
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- ❑ ___ 15. "Taxes and Bookkeeping for DJs"
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The Envelope Please...

American Disc Jockey Awards

BY TONY BARTHEL

In the late 1920s a group of movie makers wanted to recognize the leaders in their field and came up with an awards program. The first Academy of Motion Pictures Arts and Sciences Academy Awards was a small affair held in a hotel ballroom with industry-specific people in attendance.

The American Disc Jockey Awards had a similar beginning, starting with a simple show produced by Southern California entertainer Ken Knotts. Three years later the 1999 American Disc Jockey Awards program has progressed into a slick, well-produced program that is gaining prestige.

Held on Thursday, January 14 at the Tropicana Hotel during the Mobile Beat Show, the ADJ Awards program recognized leaders in the DJ industry. The changes since last year were significant.

The biggest change came in how contestants were chosen. A panel of judges was chosen and contestants performed before the panel. The judges then chose three finalists who had a chance to perform before the hundreds of people at the show.

In recognition of the progress the awards program has made, Alan Cabasso, president of Gemini Sound Products, presented Knotts with a check for $5,000 to help with the DJ Hall of Fame and with future awards shows.

The ADJ Awards also has another component this year, a DJ Academy. In years to come, the academy members will get to nominate and decide who wins awards such as "Technical DJ of the Year" and "Club DJ of the Year." In addition, membership in the association affords a quarterly magazine, preferred seating and other privileges. For information on joining the Academy, as well as purchasing the show video from this and previous years shows ($35 + $4.95 s/h) visit their Web site at www.alloccasionent.com; write to Annual Award Shows, Inc. 2620 S. Maryland Pkwy, Ste. 468, Las Vegas, NV 89109; or call (714) 634-1774.

LISA GIVES JOY. Three-time Female Entertainer of the Year Lisa Captinelli shows her new dance, Joy, which won her the title again.

MALE ENTERTAINER OF THE YEAR. Randy Kort's winning game was a play on musical chairs and proved to be the most popular with the audience.

GRIP AND GRIN. 1999 American Disc Jockey Award Hall of Fame inductees: (l-r) Al Lampkin and Mobile Beat Co-Publisher Robert Lindquist join past inductees John Rozz ('97), and Jon Michaels ('98).

1999 American Disc Jockey Awards Winners

1999 Male Entertainer of the Year
Randy Kort

1999 Female Entertainer of the Year
Lisa Capitanelli
3 time winner 1997, 1998 and 1999

1999 Propmaster of the Year
Russ Harris

1999 Club DJ of the Year
Todd Payson

1999 Karaoke DJ of the Year
Karl Detken

1999 Country DJ of the Year
Mike Bendavid

1999 Technical DJ of the Year
Sid Vanderpool

1999 Retail Customer Service Award
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Charles and Scott Davies, American DJ

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The Rhythm is Within

BY DAN WALSH

With the Zoom RhythmTrak•••234, you are part of the mix.

When you think about adding drum and bass beats to your mix, you probably think about getting your hands on some of the latest cool sample CDs, loading some funky breaks into your sampler, and going off to unleash your new sounds on the next available dancefloor full of willing victims. Or you might prefer overlaying on top of that looped rhythmic section from your favorite artist's latest creation, with the help of your mixer's kill switches.

But stop and think for a moment. Aren't there some beats that exist only in your mind, those that you've never found recorded anywhere outside of your own cerebral memory chip? If this is the case, I can assure you that there is a way to download those grooves to the real world of live sound. It's called a drum machine, and it's definitely not just for "musicians" anymore.

Magic and music

If you haven't already been seized by the joy of fingertip drumming, the folks at Samson Technologies, the distributors of the new Zoom RhythmTrak•••234 are betting they know where you live, so watch out.

After taking it for a brief spin, I'm convinced DJs of all stripes will find something in this machine that grabs their attention. One obvious element is the integration of high quality bass samples with the obligatory assortment of drum kits and exotic percussion sounds. This alone makes the RhythmTrak a tool DJs can use. But I discovered quite a bit more under this vehicle's hood.

Welcome to the machine

Drum machines all have a similar look, due to the nature of their job. The Zoom RhythmTrak•••234 is no exception, sporting the typical control keys, numeric display, and drum pads. Immediately though, DJ-friendly features become apparent. A slider labeled "Sound Jammer" not only changes program settings, but offers real time control of pitch, volume and tone.

The display (which shows pattern numbers and other essential information) is a big, bright red LED type, perfect for low or no light, in contrast to the small backlit displays of other models. And speaking of big, the whole unit is larger than many other machines (11.6" W x 8.4" D), allowing comfortable space between the drum pads. The pads are laid out in two ergonomically correct, curved rows with an especially large pad labeled Repeat/Step nestled beneath them.

Each pad has its own indicator light which flashes when its sound is triggered, an especially helpful feature when you're entering a pattern (see below). An additional Function key lets you use the drum pads to change various control settings which are labeled on each pad. I found this to be a pleasant alternative to slogging through multiple LCD "pages" to find the setting you need to change, as on other drum machines.

Turn the key

After powering up the unit, scanning through most of the 99 preset patterns, and finding myself instantly impressed with the quality of its sounds, I discovered GroovePlay mode. This transforms each of the 13 drum pads into a trigger for a different pattern, which will play as long as you hold the pad down. Pressing the Repeat/Step pad while holding a drum pad keeps that pattern repeating (up to four patterns, actually) while going on to play with the other pads. You can assign any of 99 groove patterns (different than

> *This machine's designers had DJs clearly in mind back in their drawing room.*

preset drum patterns mentioned previously) and any of 99 user programmable patterns to the pads. At this point you should be starting to see, as I did, how easy it is to get instant gratification from this machine.

The GroovePlay function alone kept me happily jamming for a frightening length of time. In fact, it took a conscious effort to snap out of my trance and get on with finding out about the RhythmTrak's other capabilities.

Programming patterns on the RhythmTrak follows the standard drum machine model. You can record in real time, with the machine giving you a metronome "click" to play along with, or you can use step record mode to enter notes one at a time, while the unit is stopped. Since the user patterns are duplicates of the preset patterns, you either have to erase a preloaded pattern to start programming or—this is a good way to get started—you can alter the pattern to suit your taste.

Three tracks, with three different drum kits can be recorded and mixed, as well as one bass track. Unlike other units, you can't move individual drum sounds to different pads, something I was previously accustomed to doing. However, the Sound Jammer slider gives you access to a number of variations for each pad, and the large number of pads to choose from, offset this criticism somewhat.

Bass is loaded

Bass notes are entered with the pads after hitting the bass track button. This is one area that requires some preparation to get satisfactory results, since the bass notes are assignable. You can enter a scale (the manual gives a few examples) or simply whatever sounds cool. Prior musical knowledge is by no means necessary. You can transpose your pattern to match the key of any song you might want to mix with by shifting all the notes up or down with the slider.

I should mention here that the RhythmTrak•••234 gives you complete control over pitch and tempo using a number of methods. You can tap the tempo button or hold it down and change the BPM with the value plus/minus keys or the slider. This machine's designers had DJs clearly in mind back in their drawing room.

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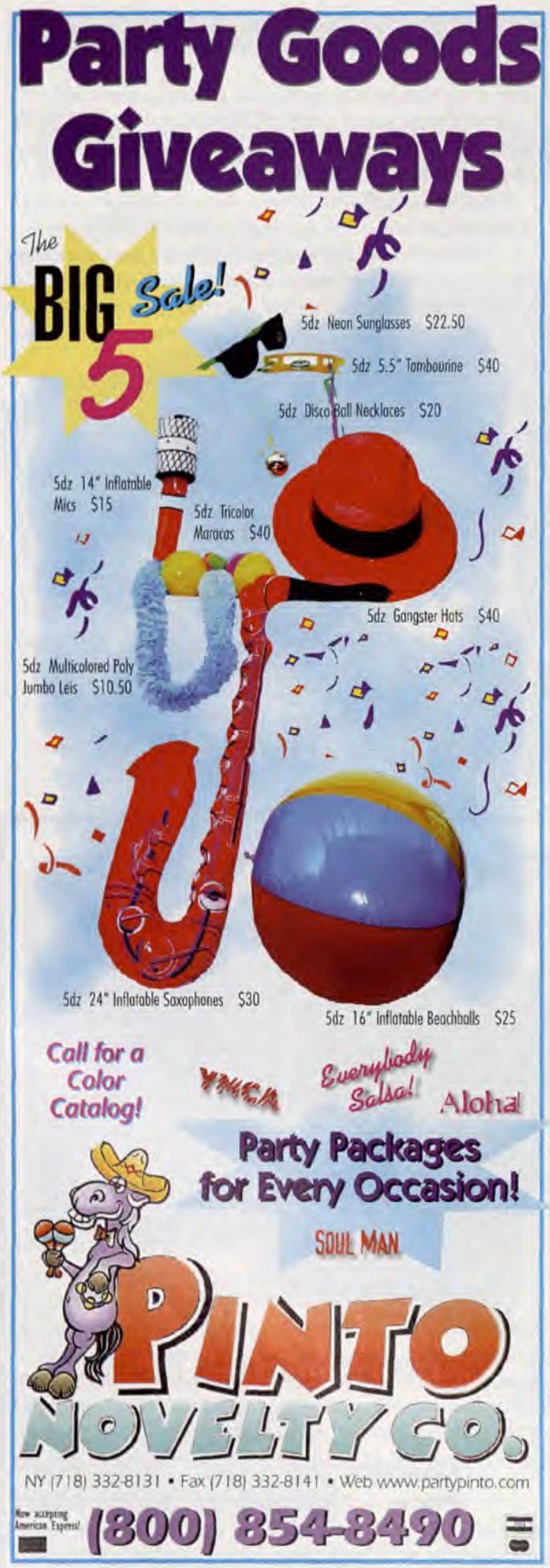

SCOOP: ZOOM

If more musical structure is what you need, then use Song mode. This allows you to put your patterns together in a series of steps (255 total, in this case), and then have the RhythmTrak play them in order. All you have to do is enter in the pattern numbers you want, in the order you want, as many times as you want them to play. Create your very own background beat to talk over with your hands free, or build a complex signature groove your patrons will just have to move to—the choice is yours. The only drawback I found with the RhythmTrak's Song mode is that you can't set a song to loop indefinitely. For an extended mix, you'd need to program all repetitions in advance.

On the job

In terms of live performance, the RhythmTrak•••234 gives you a number of outboard options that might come in handy. The FP01 pedal alters pitch, volume or tone: all parameters controlled by the Sound Jammer slider. The FS01 foot switch lets you start or stop play, or even trigger sounds like a pad. Yes, you can play the kick drum like a drummer if you're so inclined! A MIDI-in connection is also available, giving you the option of controlling the RhythmTrak with another MIDI device, like a sequencer.

Of course, I can always find something to complain about when it comes to music technology. Who can't? Ultimately, the creators of the devices have to weigh different options and priorities, and make choices. A couple of choices struck me as unfortunate, although they obviously helped to hold the RhythmTrak•••234's MSRP down at $329. The first was the inclusion of only a few (actually four) chord/arpeggio samples with the preset grooves for GroovePlay mode. They really compliment the bass and drums, but I found myself wondering why there weren't more to choose from, or else none at all. Obviously this unit is not a sampler, so this is not a major complaint.

My other complaint is on behalf of those prolific DJ/composers who might want to offload patterns or songs from the unit to another storage medium, such as a computer. The RhythmTrak offers no outboard storage capabilities, either by MIDI data dump or on a ROM card, as other drum machines do. So when you fill up the unit's memory, you have to start erasing your earlier work. Again, this is not a major problem, unless of course everything you create is platinum record material.

Zoom in

Ultimately, the Zoom RhythmTrak•••234 can put more mixing power in your hands, by giving you a tool to actually create your own music, and easily integrate it with your prerecorded tracks. If you're looking for a way to add a truly personal element to your set, this machine might help you create just the musical calling card that you've been hearing in your head for years now. More information is available from: Samson Technologies Corp., PO Box 9031, Syosset, NY 11791; Tel: (516) 364-2244; Fax: (516) 364-3888; Web site: www.samsontech.com

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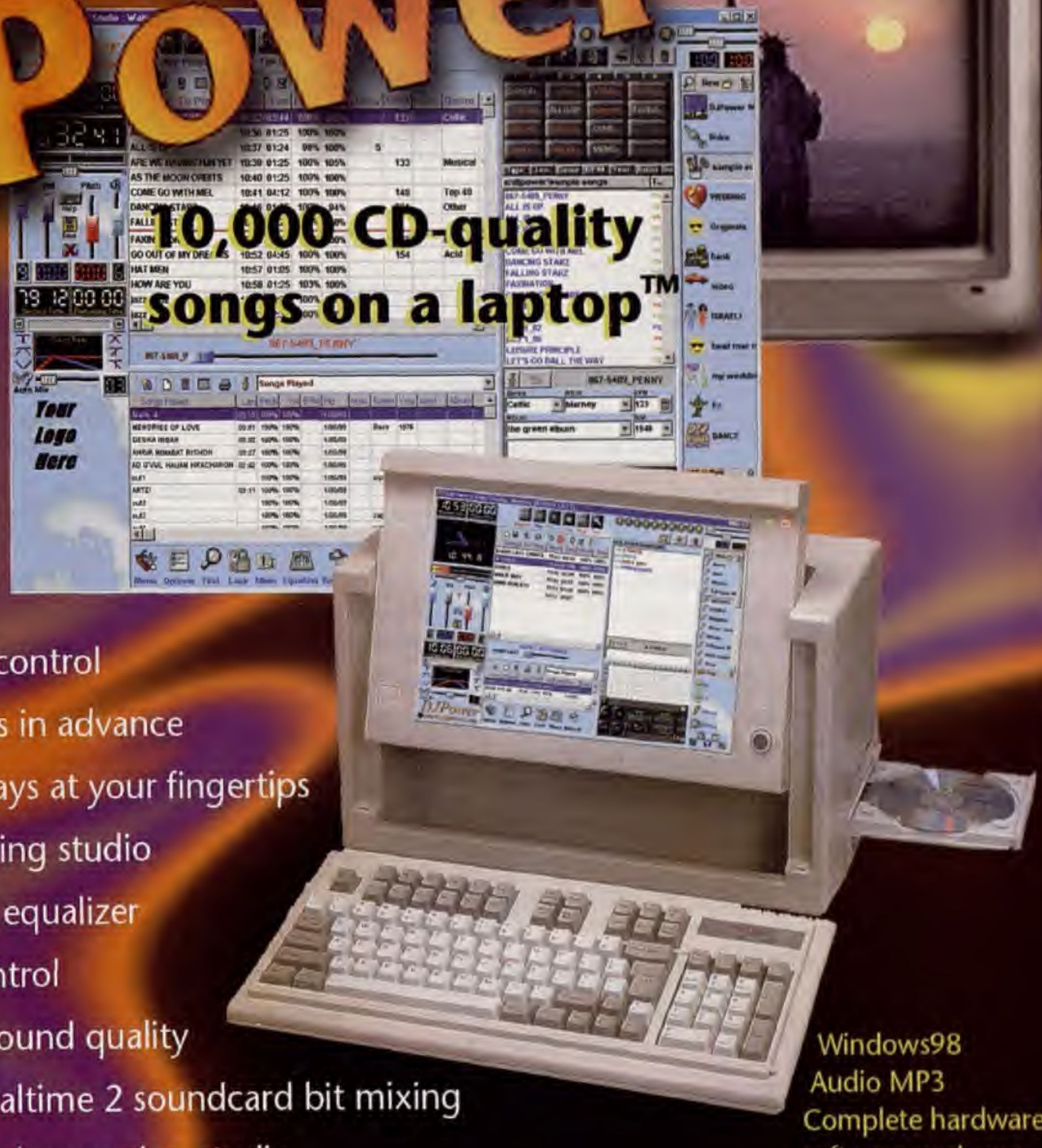

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Easy Listening

The Bellari RP562 Stereo Tube Sonic Exciter is music to your ears.

Every day I receive e-mail from *Mobile Beat* readers and lately, there's been this common theme: "Good morning Jim. I have the best, high-quality speakers, top-shelf amplifier, a marvelous mixer etc., etc., but my sound system still doesn't sound as good as others that I've heard. Any ideas?"

As you are no doubt aware, sound system analysis is as much a science as it is an art form. Some of it is skill and some of it is personal opinion. Just as some foods, which taste great to some people are disliked by others, so goes the quest for the ultimate in sound reproduction.

The Challenge

Modern sound gear manufacturers struggle with technology to bring back what is often lost between the studio and your speakers. This is why Bellari has introduced the RP562 Stereo Tube Sonic Exciter. The fundamental theory behind any sonic enhancer is to restore clarity and presence to the processed signal by correcting phase changes and harmonic structure differences. The need for this kind of processing rests on the fact that speakers are mechanical acoustical devices. As such, they create distortion and phase changes that ultimately downgrade the sonic quality of what you hear. The sonic enhancer attempts to restore all original fidelity.

BY JIM KERINS

Personally, I have not used an exciter in a number of years. As I use high-quality equipment and have always been happy with my sound, I have felt no need for such a device. Still, I find the technology fascinating. So when *Mobile Beat* asked if I would like to evaluate the Bellari, how could I say no?

Upon being delivered by my friendly and ever-running UPS person (I bet UPS people would make great DJs—lots of energy, always upbeat—I wonder if he needs a part-time job?), I quickly unpacked the box to inspect my new toy. The RP562 is a handsome, tightly-built, one-rack-space unit with gold paint and cool stereo VU meters. What sets it apart from most exciters is the addition of an adjustable subwoofer crossover and two vacuum tubes, which add warmth, clarity and tube compression. So cool.

The manufacturer claims the magic is done through the use of all-pass filtering, frequency compensated gain adjustment and compensated frequency domain delay. Huh? Graphically, this means that the elements of your sound are fanned out like a deck of cards. As each element becomes more audible and distinct, the need for high volume and excessive equalizer adjustment is reduced.

Testing tubes

The reason many classic recordings, as well as today's top hits, sound so good is due to the use of tube compression and high-end tube microphones. Vacuum tubes naturally smooth out audio transients and provide the benefits of compression without the negative side effects of traditional compressors (i.e. pumping and breathing). The end result is a more transparent form of compression, which produces a fuller, smoother and warmer sound at a reduced volume level.

For optimum results, the unit should be installed just before the amplifiers in the audio chain. For this test, I used my Numark mixer, two QSC PLX1602 amplifiers, a Denon dual minidisc player, Bag End's two-ways (15" woofer) for my main speakers and a single, 15" subwoofer. The RP562 is easily connected to any system with either stereo 1/4" or XLR inputs and outputs. There is a 1/4" subwoofer output which supplied enough output to sufficiently drive the subwoofer channel, however, it would be preferable if this jack were electronically balanced. I connected my system in stereo through the RP562 with XLR cables directly into my amplifier and wired the sub from the crossover output. Now we're ready to rock.

On the bench

Upon firing up the system and putting the RP562 in and out of the audio chain, I noted the unit produced a minuscule amount of buzz in one channel when using unbalanced connectors—acceptable, but annoying. A call to Rolls resulted in an impressive display of customer service. The problem was noted and immediately engineered out of the design. A new noise-free unit was delivered a few days later.

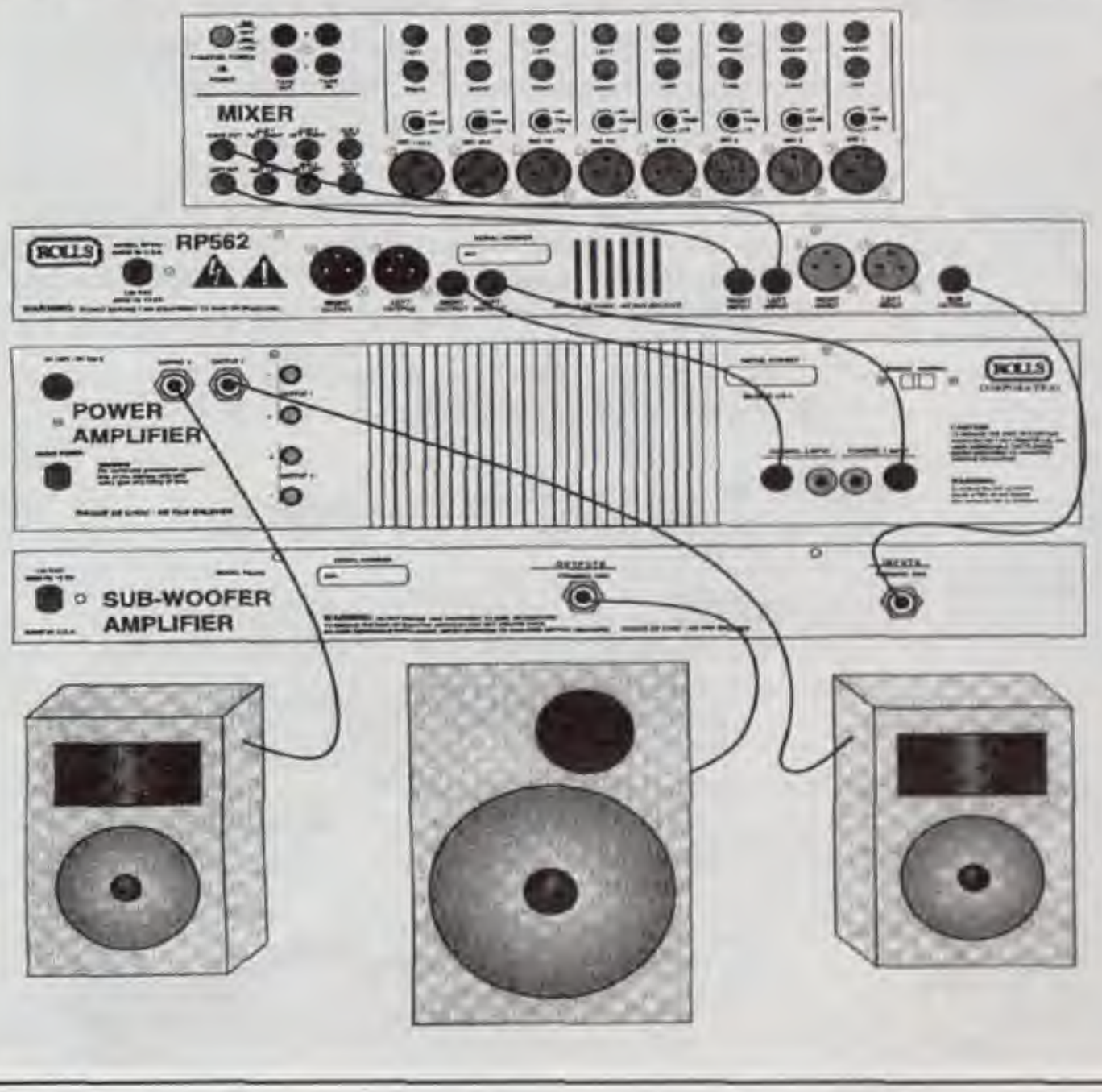
The unit's controls and meters are simple, easy to read and a breeze to adjust. The level of function is monitored by a pair of classically cool VU meters. So retro. Sometimes older is better—maybe that's why Eric Clapton plays thirty-year-old guitars!

The most intriguing feature is that, as you increase the volume level, you can see the tubes glow brighter through the rear cooling vents. Using a favorite test track (*Representing the Mambo* by Little Feat) at mid volume, I slowly brought up the sub volume level and adjusted the frequency (adjustable from 35Hz-200Hz) to match my sub woofer. It took a little simple adjusting to match the system's gain structure (a.k.a. volume levels).

Vacuum tubes naturally smooth out audio... The end result is a more transparent form of compression which produces a fuller, smoother and warmer sound at a reduced volume level.

Once the initial settings were made, it was easy to compare the processed and unprocessed sound by simply turning on or off the RP562 LED active button. As stated earlier, I wasn't expecting to hear much of a difference, so I was surprised and intrigued by the new, perceived higher-dynamic range of my speakers. The audio had more clarity and impressive high-end sparkle without being tinny, harsh or sounding like a cheap EQ trick. The amount of definition was easily dialed out with the definition knob and more low-end can be sent to the main speakers via an adjustable bottom knob. When I increased the volume, I was curious to see how the tubes would react. As they began to glow brighter, there was a definite warmer and more natural sound, even at a fairly loud level.

BELLARI RP562 UNBALANCED CONNECTION WITH SUBWOOFER



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Road trip

All of these technical ramblings may sound impressive but, before you pull out your already over extended credit card, we need to decide for sure if this will make a difference. Will anyone really care, and can you justify the expenditure to your significant other? Because I want for you to make the right decision, I took it upon myself to put this baby through the proverbial ringer: a single's dance.

The dance was held in a mid-level hotel with a 2,000 square-foot ballroom. It was an acoustically friendly area with lots of carpeting and sound absorbing ceiling tiles—my favorite audio environment. The client had requested the music not be "too loud" as this was a singles' dance and people were here to talk, socialize and potentially find their future "pair bond." (I learned that term on a show about sex on *The Learning Channel*. You see, I can use the word sex without sounding juvenile.) This was a good request because Bellari claims the RP562 will make the music sound full and clear at a reduced volume level.

The show started at 9 p.m. and by 9:15 it was chock full of hopeful singles wearing everything from flannel shirts to three-piece suits. The air was a thick smog of everyone's favorite perfumes and colognes; it was like a Twilight Zone high school dance. From the first beat, there were people on the dancefloor; and before I knew it, I was receiving a flurry of requests. It was a real hodge-podge of tunes that even Puffy couldn't mix together, so I did the only logical thing and played what always works. They loved it.

Once I got the mix going, I walked out front to earcheck the sound. As I needed the sound to be full, yet not loud, I had the sub at a nice thumpin' level without being overbearing. The main speakers were matched to fill the dancefloor so people could still work on pair bonding. To my delight and satisfaction, the system was definitely sounding better than ever. I could hear all of the subtleties of the music; the highs were clear and bright like what you would hear at a high-end nightclub.

Amazingly, people were engaging in the art of mesmerizing potential mates with clever conversations right in the middle of the dancefloor. Throughout the evening I checked the sound level and quality from every point in the room and was totally pleased with the coverage and musical presence. I experienced no ear fatigue, like I sometimes get from an evening of high-decibel music. As you might expect, the last hour was filled with modern heavy bass tunes and a mix of diva offerings. Through it all, I was consistently impressed with the warm, hi-fidelity, fat tone of the system, and no one complained about the volume.

With its tube compression, full adjustability and potential for you to add a sub when needed, this piece of gear could be the icing on your digital cake.

Unsolicited comments were positive about the sound and (how do I say this modestly?) my performance. As a result, they asked me back for next month's get-together. Guess what? The price just went up (I gotta pay for this unit somehow).

Wrap

The RP562 Stereo Tube Sonic Exciter performed as promised by Bellari, and was a delight to use. Typically, I'm not one to use a lot of extras in my system, but this product added a nice touch of audio enhancement that anyone would notice. With its tube compression, full adjustability and potential for you to add a sub when needed, this piece of gear could be the icing on your digital cake. Furthermore, with the possibility of reduced volume settings you could potentially help save some of your already dwindling hearing. The manufacturer's list price is $440 and comes with a complete one-year warranty. The RP562 is available at Bellari and Rolls dealers.

Until next time, you can e-mail me, Jammin' Jim, at jamsound@aol.com.

Rev·o·lu·tion·ary \ adj,

1 a: departing sharply from the traditional or usual.

The Denon DN-M2300R is the ultimate DJ MiniDisc machine, featuring dual playback drives, as well as editing and **recording** capabilities. Imagine the flexibility of creating **custom edits** and producing your own dance compilations. The potential of MD is limitless.

Five **"Hot Start"** function keys are available on each drive. This feature allows you to access a total of ten different tracks or points within a track instantly. And unlike sampling, there are no memory limitations. A very cool feature!

Can't find your play list? No problem! With the DN-M2300R, you can select the next track by choosing the **Next Track Reserve** function, which allows you to select a track with its track number and song title without interrupting the current playback. In record mode, you can internally dub the disc name and track name. You'll never need to rename tracks again.

Of course, the unit is also equipped with all of the standard Denon features including **Pitch Slider**, **Pitch Bend**, **Auto Cue**, **Instant Start**, and a **Jog/Shuttle Wheel** as well as **A-B Looping**. Check out the DN-M2300R at your local Denon dealer and see why MiniDisc is about to revolutionize your world.

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BY GEORGE MOHR

Plug It In, Plug It In!

KNOWING WHAT KIND OF CABLES ARE OUT THERE AND WHICH KINDS ARE BEST FOR YOUR SETUP WILL KEEP YOU FROM GETTING LOST IN A MIRE OF WIRE.

Of all the different parts and pieces that make up your sound system, the most prone to failure are the wires. To the novice DJ, it may appear that there is a myriad of different types of cables used to interconnect the components of a typical DJ PA system. Quality aside, there are really just four types of cables you are apt to encounter.

TYPICAL TYPES

The first are the speaker wires. These usually resemble a typical electric cord when dissected. There is usually one black wire and one white or red wire inside the protective barrier. For sound reinforcement applications, the cable should be 16 gauge or better, depending on how long a speaker run you need.

The internal braiding and insulation around the two wires will usually determine its quality. The connectors on the ends are usually a 1/4" plug on the speaker end and a banana plug on the end that connects to the amplifier. This is accepted as the standard, though it is not universal.

Many of the latest generation of amps and speakers come with Speakon™ connectors made by Neutrik. This is a special locking connector which, unlike a 1/4" plug or banana plug, cannot be accidentally pulled or kicked out. In addition, Speakons are four-conductor connectors. When used with the appropriate cable, you can bi-amp a speaker system by using one large cable running to each speaker stack, as opposed to two. Another benefit of the Speakon connectors is that you cannot hook the speaker up out of phase, which can happen very easily with a banana plug. The Speakon connection is very reliable; I have even used it successfully in other applications.

Other out-dated types of speaker cables are 1/4" - 1/4"—they were a standard with bands in the '70s and '80s—and push terminals, which are still used in home consumer systems. Both of these should be avoided, as dual 1/4" plugs do not make a solid, reliable connection, and push terminals are just too inconvenient for professional DJ use.

FROM THE SOURCE

The next type of cabling you will encounter is that which connects your sources (microphone or line level) to the mixer and amplifier. Because an amplifier input can pick up noise and hum through the wire like an antenna, this type of cable has some unique properties. It is constructed differently from speaker cable in that it has one central conductor surrounded by a braided shield. Connections are usually made via RCA or 1/4" inch connectors. This is an unbalanced hook up.

Over long runs, the shielding may not be effective enough to reduce all the hum. As the cable gets longer, the hum increases. The way around this problem is to use a "balanced line" which brings us to the third and final type of wire you will encounter in a DJ set up.

BALANCING ACT

Balanced lines also handle mic and line levels, but with a twist. The balanced line adds a second conductor within the twisted braid. Equipment that can handle balanced lines have special amplifiers in them which counteract hum and noise. Using this system, you can theoretically run a line over a thousand feet without introducing hum.

There are two balanced connectors on the market today. The most familiar is the popular XLR or cannon plug. All microphone connections are made this way, as well as some line inputs. In addition, there is the TRS (Tip, Ring, Sleeve) connector which looks like a 1/

4" stereo headphone plug. The difference between this plug and a standard 1/4" plug is the third conductor. The TIP is positive, the RING is negative, and the SLEEVE is the shield. As a matter of preference, the standard XLR is the best line or mic connection available. Like the Speakon connector, it is a locking connector and cannot be inadvertently kicked out. The TRS plug has the same inherent reliability drawbacks as the standard 1/4".

Paired cables are next in line. These are cables made for convenience rather than quality. They are normally found at electronic stores and stereo centers for home use. Unless you are using them for back up, or for temporary source connections (to CD players and tape decks), I don't recommend them. In particular, don't ever use them if there is a chance that someone may walk on them. They are not built to take that abuse!

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BUYING TIPS

When you buy cables, always look for braided, double insulated cable with a heavy outer jacket. PRO-CO is one of the industry leaders in making such a cable. I recommend this particular brand, but others, such as Monster, also make exceptional cable.

When you buy a cable, look at the connectors. Choose the cable with all-metal connectors (or gold plated) whenever possible. Stay away from the molded end plastic cables; they are usually the first thing to go and cannot easily be repaired. If your pocketbook permits, stick with Neutrik Speakon connectors for your speakers and balanced connections for your lines and mics, with XLRs being the preferred connector.

Next time, we'll share a few thoughts on how to extend the life of your cables. If there's anything I have left out just write to Abracadabra... The DJ Pro Shop, 1015 Sunrise Highway, North Babylon, NY 11704; or give me a buzz (516) 655-2300.

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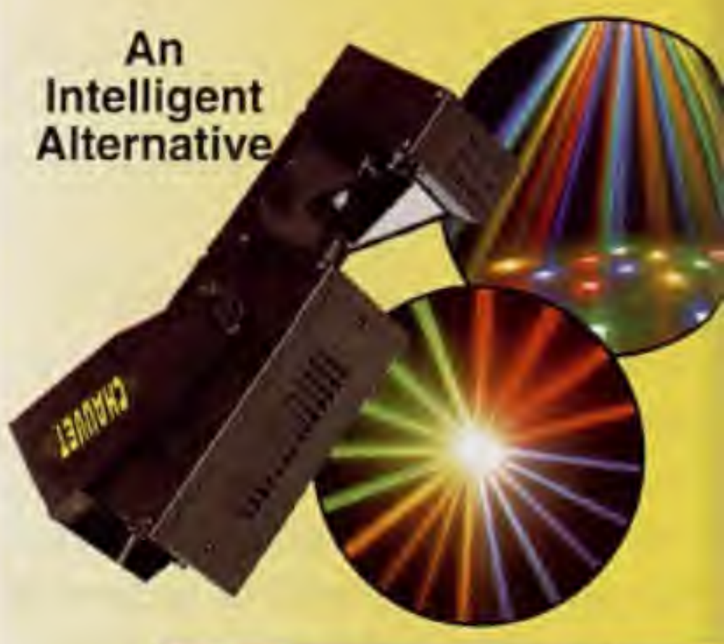

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MiniDiscs for the Millennium

Is there an MD in the house? As a matter of fact, there are two!

SONY MDS-DRE1

BY STEVE "ISLAND JAKE" JACOB

Let's start with the basics. MD stands for minidisc. It's a flexible, multipurpose digital music format that can fill the bill as a backup to your CD player, function as a production tool for remixing, be a wireless performance unit, or even send you off into a whole new world as your format of choice.

Up until the introduction of Denon's first pro MD machine two years ago, MD recorders and players were Walkman-type machines with basic playback and recording capabilities. Pitch or speed controls, and special functions such as looping, or memory playback options were not even available.

What got me hooked in those early days were the editing options available after you laid down your tracks. Even the most basic machines featured a unique capability to reorder previously recorded tracks in limitless combinations. Your choices included dividing or combining tracks, changing track numbers, and erasing a single track or the entire disc. Plus you also have the option of naming the disc as well as the tracks which will play back visually at the same time the audio is played back.

DENON DN-M2300R

BY JIM KERINS

Go ahead. Ask my friends! Visionary is probably the last word they would ever use to describe me. Yet 10 years ago, I was among the first few to plop down almost a grand to buy one of the initial, basic minidisc (MD) recorders. At the time, I was drawn to the format by the promises it offered. Today, that old MD machine still works and has never skipped a single note. Pretty amazing considering that a not-so-favorite and no-longer-working-for-me DJ melted the unit's faceplate (everyone asks where I bought an "only" MD player.)

During the early years, it was anybody's guess as to whether the format would last. Obviously, it has not only survived, but thrived. The MD format is now taking its place in radio stations (along side harddrives) as a medium for playing commercials and funny bits. MD has also made inroads in the portable audio, home and auto markets. In the past few years, major manufacturers have come to realize how beneficial MD is and have come up with some excellent products to capitalize on its performance.

I have always been intrigued by the capabilities of the MD format. Digital sound, anti-skip technology, and recordability

continued on page 72

WHOOMP, HERE IT IS

Now available for the new millennium is the Sony MDS-DRE1, which stands for MiniDisc System-Digital Remix Enabler. You can appreciate why they shortened the name.

The DRE1 is a unique design that builds on ground broken by its CD forerunners, such as the top-load Pioneer series. With dimensions of 11 7/8" X 14 1/8" X 4 7/8," it is slightly larger than the top-load CD machines. It weighs in at a svelte 9.1 pounds. The specs measure out at 96db signal-to-noise (higher during playback), with below ±0.0001% wow or flutter—which is superb—while the sampling rate is the standard 44.1 kHz.

The input section gives you a choice of analog, digital, or optical. The output features host analog. The obvious question here is why not duplicate the inputs in the output stage? The optional foot switch should certainly come in handy for remixers in the studio.

YOU GOT THE LOOK

The Sony DRE1 is decked out in a "studio" silver case with charcoal gray controls, black legends, LED accents, with back-lit oversized green play/pause and red cue buttons. Visually, the control layout somewhat reminds you of the letter "V" straddled by two vertically oriented disc control areas.

Beginning at the bottom of the "V" is a 3.25" jog wheel called the "scrub dial," which has the ability to slow down or speed up playback, set and adjust cue points, and rehearse playback in the pause mode.

Just above the scrub dial, are two sets of slightly curved buttons that allow you to fast forward and rewind the current track. To the left side of the scrub dial are the play/pause, cue, record, record/pause, and stop buttons. To the right are two sliders which control the speed and the pitch at a generous ±12%. The travel of the sliders makes one remember for a brief instant the pitch control on the Technics 1200.

Fanning out above the scrub dial is a unique set of "hot start" pads. The pads are arranged in two rows of four. Each pad has a multi-purpose LED indicator lamp above each button. When the LEDs glow green, you can begin playback by just selecting which cut you want to start playing. Through a series of four banks (of memory) you can assign up to 32 different tracks to the hot start pads. When the LEDs glow red you can tap the pad to start the playback of a previously assigned cue point.

On either side of the eight soft touch pads are two sets of three buttons each, which visually reinforce the legs of the "V." The left side controls are called the auto mode buttons, which set the unit to auto cue each cut or singles play by pausing prior to each cut. The third button just cancels both operations. The right side's controls are for setting loop points and relooping/stutter operation.

The looping function on this machine is superb. You can easily grab a word, phrase, or pattern flawlessly. The seamless quality of these three buttons allow you to set and reset loop in/out points and reloop the entire sequence on beat every time. Remixing, extending a beat for voiceovers, or saving yourself from dreaded dead air can really make you appreciate the accuracy of these buttons.

Located above the hot start pads, arranged horizontally from left to right, are a series of three different sized tabs, totaling nine in all. Starting on the left there is a medium sized tab labeled "undo," which cancels the previous editing choice. The next three mini-tabs control: bank selection, enter/yes (which executes a selected command or finalizes the table of contents on the minidisc), edit/no (which cancels a command or allows you to enter or exit the edit or setup menus).

The largest tab in the center is the AMS control knob. By turning this left or right you can locate tracks quickly with out usual rapid stabbing of a track control button. This AMS also controls the parameters of your setup and edit menus which, once selected, are confirmed by pushing the knob.

To the right of the AMS knob is another series of three mini-tabs which control: play mode (normal, program, or hot start), repeat/cancel, and single play. (If you were to press single play during repeat playback you could also select "single repeat current track" or "disc repeat all tracks.") On the right side of the display, a tab facilitates selection of remaining/elapsed time or playback track, which shows you the programmed hot start tracks you have stored.

Above the nine tabs is the LED display. Orange LEDs are sprinkled throughout and appear when you actuate the various functions and indicators. Orange dual triangle shaped arrows also appear when you "scrub" or slow/speed up the playback of the current track. The display is bright and easily read in all kinds of light except the brightest of outdoor environments.

Another nice touch in the display is the input/output level meters arranged as dual vertically dancing bar graphs on the extreme right. On either side of the display is the power button on the left and the record volume control on the right. Just above that is the input jack selector switch. The front face features the MD slot, eject button, and a headphone jack with volume control. The back panel features all the aforementioned jack choices and the fan exhaust.

LET'S GET IT ON

Hit the power button in a quiet environment and you'll notice immediately the whirring created by the fan starting. This device will require you to keep the rear mounted exhaust port clear at all times, especially on those hot summer nights.

Once powered, the display does a short 4 second system check. As you insert your MD, the display flashes "welcome" followed by a quick table of contents read off the disc. From insertion to play you've got to have a minimum of 5-8 seconds—equal to some CD players.

If you've inserted a prerecorded MD the green LEDs will come alive arming the eight hot start pads. Tap a pad and the player is off and running. Push the bank button and call up to 32 tracks to your fingertips. Another quick method of locating the track is grabbing the AMS button and rotating it left or right to the desired location.

The separate pitch and speed sliders allow you the creative ability to mix from

any beat 12% fore or aft, (or about 10 BPM), without creating "mickey mouse" sounding vocals. On future models, I'd like to see selectable pitch/speed of ±12%, ±25%, and ±50%. I enjoy this type of flexibility with my dual CD player, and have really found it to be an added plus in mixing live.

The scrub dial has a very controlled feel to it. You can speed up or slow down the playback. You can even scrub it all the way down, much like dragging your finger on vinyl to stop the playback. Stop the counterclockwise motion of the dial and the playback returns to normal playback.

Flexible cueing is another strong feature of the Sony. You can specify index points for playback to begin for each and every track. Also, pressing cue during playback will allow you to create your own stop/start loop on the fly. Even the AMS knob can be used to locate previously set index points. Cue points can be assigned to the hot start pads as well. By holding down the cue button and pressing one of the eight pads that corresponds to the track already cued, you'll now notice that the green LED has turned red.

Hot start cueing allows you to program up to eight tracks for instant start in any order. The DRE1 memorizes the beginning of a track so playback has no dead air. When using recordable MDs, the hot start settings remain even after the disc has been removed. This will certainly improve mobiles and remixers lives alike.

TALK TO ME

MD functions have been well documented, so I won't delve into the specifics. But one recording feature worth discussing is "backtrack recording." Backtrack recording allows you to record on an MD from a CD, for example, while the MD is in the playback mode. Now add a mixer and mix the sound from the other source with the playback of the MD and record it back to the same MD.

Editing functions no longer seem so perilous now that Sony has included the powerful undo button. Go ahead. Make a mistake in editing, then return it to the previous arrangement at the touch of a button. You only have to re-edit your MDs to create new and exciting combinations, as opposed to rerecording them.

IT'S A GROOVY SITUATION

Taking the Sony for a test drive proved to be an intuitive experience. The high schoolers and collegiate types were trippin' on the looks, as well as the function of this special "Flying V." Playback was flawless; sampling and looping were a blast; and for the creative of mind, endless options abounded when employing the backtrack recording function.

All in all, if there's a better way to combine the best features of the CD and the MD in one machine, count me first in line. But until that time, I think I'll enjoy the groovy situation we now have and eagerly anticipate the next generation, which could well be the ultimate DJ instrument.

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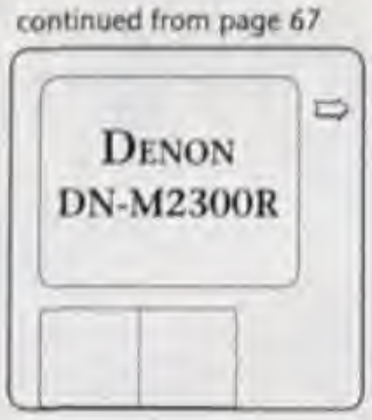


all offer obvious benefits to DJs. Until recently, however, finding an MD recorder/player with these features in a single, rack-mountable, professional unit was challenging. Meet Denon's new DN-M2300R dual MD recorder/player: The machine that may prompt you to leave your CDs home and take the all-MD road. The proverbial light at the end of the tunnel is a digital train heading full steam into your technological world. Climb aboard and let's see how this baby holds the rails.

Upon lifting the machine out of its packaging, you immediately get a feel of the sturdy construction that Denon is known for. This traditional two-piece unit is a strikingly good-looking piece of gear. It's similar in layout and design to many professional dual disc CD players. Just as Denon was quick to establish itself as the benchmark for comparison with CDPs, this unit also has the look and feel to make it the one others will be judged against.

POWER UP

As I apply ordinary household current to the DN-M2300R the clear and concise displays come to life. They are logical, familiar and easy to read. The unit connects to the mixer via standard RCA cords. There are also digital in and out connectors (more on that later). Anxious to get on with the proceedings, I quickly load up both drive bays with prerecorded minidiscs. As you might expect, there is no drawer for discs, they simply slide in. Once loaded, and the play mode selected, they cannot be removed accidentally during playback.

Track selection is a breeze with the fast track selection knob. It also facilitates easy programming. Just spin the knob to select a track, and then push it in to enter the track into the program. The M2300R auto cues to the beginning of the audio for true instant start. The player is deadly quiet. All the controls are tight, ergonomically laid out, responsive and a real pleasure to work with.

During initial playback, I run down the checklist of the most familiar features — those carried over from professional rack-mount CDPs. Typical tricks for precision mixing, such as pitch change and pitch bend, work smoothly and accurately. The jog shuttle and scan dial are precise and quick in selecting a cue point anywhere on the track.

Seamless looping is included for creating (pardon the redundancy) seamless loops. With minimal practice, you can build your mix over a recurring rhythm or drum loop.

The large display includes a level meter (primarily for recording) along with a multi-function timer that reads in minutes seconds and frames. All of these standard functions work silky smooth and positively.

WHO'D A THUNK?

Before you whip out that platinum credit card and commit to a whole new format, take a look at some of the smart things this machine can do.

Let's start with "cue write." You know the drill. You're forever searching for the hot point to start a particular track. With cue write, you can record a cue point onto the MD during either play or record. Every time the track is inserted, the player will instantly find that cue point, thus forever eliminating a tedious chore. Up to five cue points can be set per track.

Another unique feature is "next track reserve." This allows you to find a track on the same disc that is playing. Because MDs have programmable character readout, you need only glance down at the readout to know what song is playing and what song is next. So cool.

COULD THIS BE MAGIC?

Perhaps the coolest feature involves the function of the 10 "hot start" buttons. When you insert an MD (one per side), you can assign any track to one of the 10 hot start buttons, five per disc.

Using hot start is a simple matter of finding where you want to start the track, which can be at any point in a song. This is assigned to a hot start key. Once tracks are stored into the hot key buttons you can amazingly start any one of the 10 tracks instantly. The process is immediate. You can play five different tunes from the same disc with no break in audio. That, my friends, is revolutionary.

The hot key buttons continuously recue and also tie to the pause button becoming the "hot pause" control. It's a great help in starting songs with repeated signature intros. While the mixmasters may have other ideas, I see this as having some real practical mobile applications as well (the wedding schtick, for example).

Another feature that's a personal favorite is "end of message" (EOM). While I have seen this on CDPs it's one I like and thought worth noting. On this unit, EMO allows you to program the display to flash anywhere from 5 to 90 seconds prior to the end of the track.

Other exclusive MD features — including track naming, versatile recording capability, track manipulation, and anti-skip technology — have not been ignored, thereby enhancing the DN-M2300R's ability to easily produce and record with professional results.

On The Record

So now you have decided to go all (or primarily) MD. Recording from CD to MD is as simple as connecting the analog or digital outputs of your CD player to the inputs of the DN-M2300R. Being that an MD has the same capacity as a CD, transferring between the formats is straightforward.

Recording with the Denon is a no-brainer, using either manual or automated level controls. You can synchro record (from one MD to another) and all character information (song titles\info) will automatically be transferred. Isn't technology wonderful? I recorded a few discs using the various methods. All features worked flawlessly and the recordings sounded great. When you screw up a recording (and we all do), the format is forgiving and lets you re-record.

MD MAGIC

Makers of MDs claim they can be rewritten on up to a million times. I'll take their word for it. A great advantage of this low-cost media is the ability to completely

rearrange the track order on any disc. Try that with a CD.

When last year's hits become this year's Snoopy Dogg Doo, they can be easily and permanently deleted from your library, thus creating more space for the stuff you play now.

Possibly MD's greatest gift to DJs is its editing capability. This machine allows you to not only move tracks around the disc, you can also combine two tracks into one or divide one track into two. If you decide you liked it better the way it was, the undo functions will effectively undo your last two operations. This is a real temper cooler if you get carried away editing.

TAKE THE PLUNGE?

I know that changing formats is a huge and scary deal. Owning the Denon M2300R would be both an ego boost and a serious investment. Is it really what you want to do? Well I'm just a regular guy. I can't tell you who to marry, what car to drive or even where to spend your next vacation, but I can tell you that the MD format is here to stay and is an increasingly powerful force in the DJ marketplace.

Although you can now record CDs, they still do not have the versatility of the MD format. Having used MDs in various capacities for several years, I do believe that with a unit like the Denon DN-2300R, anyone can easily make the adjustment. In a typical DJ setup you would likely incorporate a CD player or two to cover all the bases. This is a serious and quality piece of gear that will inspire you to be a better DJ and is certainly worthy of your time to check it out.

For additional information on the DN-2300R, contact your local Denon dealer or check out Denon's Web site at www.denon.com.

For mindless chatter, e-mail Jammin' Jim @ jamsound@aol.com. Until next time jam on.

About Minidiscs

• Minidiscs allow a maximum of 74 minutes (stereo) of recording and playback in a compact size. There are two types of minidiscs: those for playback only, and those for recording and playback.

Playback-only minidiscs

• These discs are for playback only. Commercially available music MDs are of this type.
• These are laser discs, like regular CDs.
• Tracks on such discs cannot be edited.

Recordable minidiscs

• These are magneto-optical discs on which both recording and playback are possible. Recording is performed through magnetic modulation.
• Re-recording is also possible.

Accidental erasure prevention tabs

These tabs protect recordable minidiscs from accidental erasure. To avoid accidentally erasing the recording, open the tab so that the hole is exposed. When this is done, "Protected" is displayed if you attempt to record, erase or otherwise edit the disc, and the recording is protected. To record or erase the disc, set the tab back to its original position (with the hole covered).

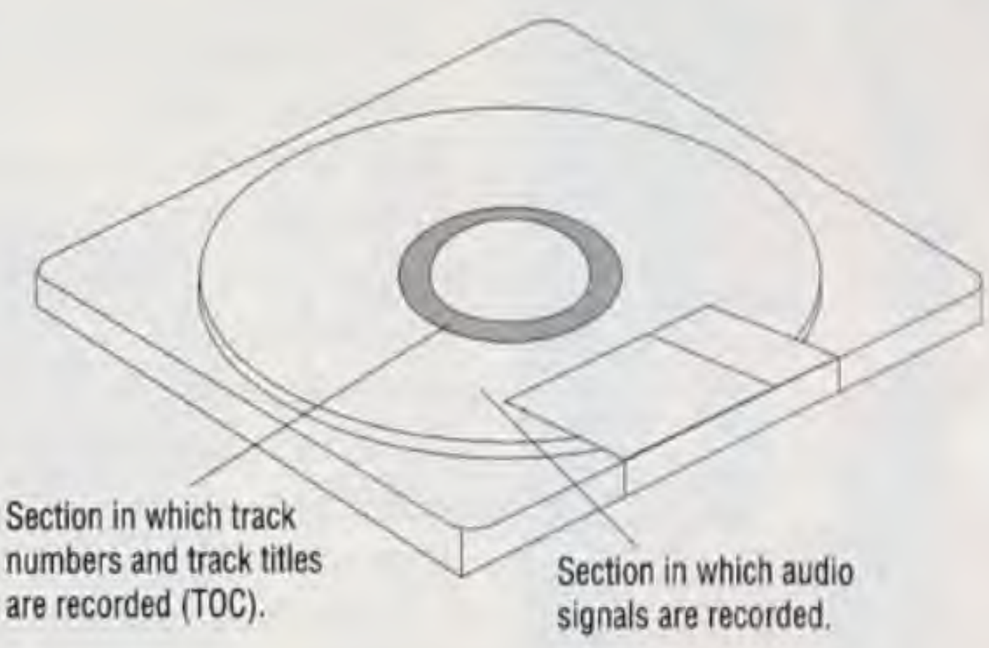
Recording on discs

Minidiscs include a section in which the audio signals are recorded and a section in which such data as track numbers and track titles are recorded.

The TOC

With minidiscs, after the audio signals are recorded, data used for checking the tracks (TOC - table of contents) is also recorded on the disc. This TOC data is used when playing the disc. In addition, editing is performed by rewriting the TOC data. When TOC writing starts, the TOC indicator flashes. Do not shake the main unit, press the main unit's power button or unplug the power cord while the TOC is being written. If the data is not recorded properly, it will not be possible to play the disc.

Courtesy of Denon



Handling minidiscs

Minidiscs are housed in cartridges, so there is no need to worry about dirt and scratches. However, dirty or warped cartridges may cause a malfunction. Be careful of the following to ensure long-lasting, high quality sound:
• Do not touch the disc surface directly.
• Do not open the shutter by hand.
• Do not place minidiscs in dusty, dirty or humid places.
• Do not place minidiscs in places exposed to direct sunlight or high temperatures.

Cleaning

Use a dry cloth to gently wipe dirt or dust off the cartridge. Do not apply excessive force.

BY ROBERT A. LINDQUIST

ON THE ROAD & ON THE AIR

THEY'RE JUST NOT HAPPY IF THEY'RE NOT BEHIND A MIC.

During the wonder years of the Mobile Disc Jockey profession (late '70s/early '80s), the majority of DJ services where operated either by musicians or radio DJs. For musicians, it was a way to turn an off night into cash. For radio jocks, doing mobile gigs presented an opportunity to capitalize on contacts and local notoriety, while promoting themselves and their station. When someone needed a DJ to play a sockhop, reception, or party, they called a local radio station first.

Times have changed. The backgrounds of those who operate successful Mobile DJ services are as varied as the types of music they play. Through the day-to-day operation of *Mobile Beat*, we speak with doctors, lawyers, teachers, accountants, mechanics, computer programmers and a wide variety of other professionals who have taken up DJing as a hobby or part-time business. In some instances, their DJ businesses have replaced their first career of choice.

So how is it now with full- and part-time radio DJs? Do they still have an advantage? We put out the call for readers who work as DJs both on the radio and on the road to tell us their stories. Here's what they had to say:

Eds note: It was not intentional to feature only male Radio/ Mobile DJs in this article. Unfortunately, we received no responses from female DJs.

CO-OP COMPETITION

John Finn and Neal Bowes work for separate radio stations owned by Sabre Communications in Williamsport, Pa. Finn is the afternoon drive host on Hot 93.3. Bowes is half of the morning show on Country 105 WILQ.

Finn started with two years on college radio while spinning at local skating rinks. His first big break came in the fall of 1982 when he received word of a potential opening in Mifflinburg, Pa. (45 minutes from Williamsport). It turned out that the general manager had actually shot one of the DJs. The rest quit immediately and Finn took over the afternoon drive slot the next week. In 1984, Finn borrowed equipment to DJ his first wedding. Three months later, he had his own mobile rig and has been booked ever since.

John Finn is the afternoon drive host on Hot 93.3 in Williamsport, Pa.

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Bring your sound to life!

Bowes began spinning at a Boy Scout Explorer post sponsored by WBPZ in Lock Haven, Pa. He lucked into a part-time radio gig in 1988, while still in high school. His mobile career took flight in July of '88 when he borrowed equipment from his church to provide background music for the youth advisor's wedding.

Now, Finn and Bowes work for the same employer during the day while operating competing mobile services. As the only mobile jocks in their radio group, they are often called upon to co-host parties and events on behalf of their respective radio stations. Outside the station, Finn specializes in karaoke. If it's country, then Bowes takes the job. Despite the fact that they fight for many of the same jobs, they frequently exchange bookings, party props, stunts and equipment. Through this cooperation, a higher level of success has been enjoyed, as well as a better product for their clients.

TV PITCHMAN

Bob Holl started Bob Holl Entertainment in Wausau, Wis. in 1992. Along with operating his single system DJ service, he is the TV spokesperson for a local mens clothing store and boat dealer. According to Holl, "It really helps when a client has already seen you on TV and you show up at their event. They know you like a friend right from the start."

IT TURNED OUT THAT THE GENERAL MANAGER HAD ACTUALLY SHOT ONE OF THE DJS. THE REST QUIT IMMEDIATELY AND FINN TOOK OVER THE AFTERNOON DRIVE SLOT THE NEXT WEEK.

Radio and Mobile DJ Bob Holl, of Bob Holl Entertainment, in Wausau, Wisconsin.

Holl is a regular at North Star Casino near Bowler were he is the DJ, hospitality person and emcee for their monthly $15,000 giveaway weekend. He says that human relations skills are the most important part of the profession. His hospitality skills were honed working at his parents' Vaudeville-type bar, The Old Ranch House, in Green Bay, Wis. where he used to sing and take part in the routines.

Assuming a variety of persona, Holl's show themes include a 1950's rock and roll DJ, country, disco, polkas, waltzes, big band, and anything in between. He is also active in the local Chamber of Commerce and convention bureau. These contacts have brought him bookings as the after hours entertainer for the chamber's business to business expo and the annual June dairy celebration. Filling out his list of bookings are wedding parties, class reunions, and numerous corporate, church and institutionally sponsored events.

WIN WIN SITUATIONS

As the top rated radio voice in Manchester, N.H. (12+, Spring Arbitron), Mike Morin has a lock on the market. He's been behind the mic for over 28 years and has worked several markets including Boston, New York City, Washington D.C., and Toledo, Ohio. He also hosts a weekly bowling show for a local broadcast TV station.

Not only does his exposure on the air help his mobile business, but his mobile work helps to promote the stations. He says management loves it. "They get free publicity and I'm not bugging them for raises because I make good dough on the weekends. Everybody wins!" says Morin.

Having been on the radio and TV for over 14 years in New England, Morin estimates he has received over ten thousand free plugs for his mobile show. "I don't plug my mobile business after every song I play, but people do make the connection when they see me at bridal shows or at a function," says Morin. "Believe me, it makes a difference. I have instant credibility with potential customers. If they don't know who I am, I tell them to turn on the radio. People love having a known personality emcee their function."

Jim Fishback (air name: Jimmy Ocean) has also discovered how the "one hand washes the other" concept can benefit a mobile operator. Fishback is the afternoon drive jock at 96WSTO, a CHR (contemporary hit radio) station in Evansville, Ind. He is also associated with Cosmo T's DJ Shows in Marion, Ill. and runs Dr. DJ. Along with working on air, he has considerable

success promoting his DJ service via the airwaves. To keep the costs of his radio ads reasonable, he pays the station $50 for every job he books via the ads. The station runs his ads outside drive time on nights and weekends when inventory is low. In addition, his involvement with the station has given him opportunities to coat-tail to station promotions, such as free space in their year-end coupon mailer.

SOBERING EXPERIENCE

Robert Green of Amarillo, Texas got into radio through his experience as a mobile. Ten years ago, when he was just 13, Green started DJing at a local roller rink. By the time he was 16, he was running the PA system for his school's 12-member pop vocal group and doing sound for pep rallies. Just prior to one of the rallies, he was informed that a local CHR station, KISS-FM, was sending a DJ and a mammoth sound system. As a safeguard, he was asked to be on standby.

As Green explains it, "The DJ showed up, but was very drunk and had no idea how to set up equipment. I stepped in and showed him how to set up his gear. After the pep rally, he told me to come by the station and talk to his boss. It turned out that the station had bought a Mobile DJ business a year before (The KISS-FM Dance Machine) and had done all of three gigs with the equipment. I was made the Mobile DJ system manager (at 17) and started trying to drum up business for the station. Eventually, the late night air shift was added to my job."

When the station sold, the new owners wanted out of the Mobile DJ business. Green moved over to Z-93 (KQIZ) and started his own Mobile DJ business, Entertainment Express. Today, he does the 10 a.m. to 2 p.m. midday shift in addition to running his DJ service. Two years ago he added a second system under the name of Hottrax Entertainment, which is managed by Cisco Kidd, who holds down the 2 p.m. to 6 p.m. shift at Z-93. Both companies specialize in school dances with a stronghold on the market. Green says that, while his notoriety as a Z-93 DJ continues to help his businesses, their mammoth sound, lighting and video systems his companies provide is what keeps 'em coming back year after year.

JUST THE FACTS

Michael Allen started doing mobile gigs part time in Lancaster, Calif. in 1982. Three years later, at the urging of his family, he took courses in radio communications at a local college. A dedicated student, he quickly moved up to morning jock and station manager of the campus station.

By the end of 1985, while still doing mobiles, he picked up a weekend job in commercial radio. Ironically, his day job was as a licensed private Investigator. In 1994, after 13 years as a PI, he made the decision to change careers and go full time in radio.

"I felt it was a lot safer behind a microphone than a .38," says Allen. In 1995, he took his mobile service to the next level under the name of Party Tyme Mobile DJ & Karaoke.

AS GREEN EXPLAINS IT, "THE DJ SHOWED UP, BUT WAS VERY DRUNK AND HAD NO IDEA HOW TO SET UP EQUIPMENT. I STEPPED IN AND SHOWED HIM HOW TO SET UP HIS GEAR. AFTER THE PEP RALLY, HE TOLD ME TO COME BY THE STATION AND TALK TO HIS BOSS.

IN AIR

So you want to be a radio star?

by Keith Allen

The right reasons

If the reason you want to get into radio is for the money, choose a different career. Unless you're Howard Stern or someone with national recognition, the money isn't there. If you're attracted to radio because you want to be a star... better think again. The days of being a "radio star" are over...if you are planning on becoming a star, you're in for a rude awakening.

The audition tape

When auditioning, hit the production director with your best stuff right from the beginning. There's an unwritten rule that you have 10 seconds (or less) to snag the PD's attention. If you get it, you'll get him to listen for another minute. If not, your tape gets tossed. Avoid starting your tape with "Hi, I'm Joe Jock, and I've been on the air for... blah blah blah." Your resumé and cover letter should explain all that A demo tape should be no longer than a minute and a half.

Every PD is different. Before you produce a tape, listen to the station you are applying to. Base your tape on the sound of the station. If you can't listen to the station, remember that less is best. On the other hand, if you are trying to get a morning show position, your tape should be around 10 minutes long loaded with your best morning show skits and bits.

The average PD receives anywhere from one to dozens of tapes a week. Your package needs to be different. If you want to get the job, your tape needs to be the first one the PD hears when he has an opening. If a PD isn't looking for jocks, your tape probably won't even make it to the player.

At a recent radio conference, I heard a PD tell how he received a bright red tube with a string hanging out of one end. It looked like a huge stick of dynamite. It was labeled "WARNING - CONTENTS ARE EXPLOSIVE!" When the PD opened the tube, there was a tape. When a position opened up a short time later, he recalled the "explosive" tape. The more creative you can be in getting a PD's attention, the better your chances. You may not get the job today, but you'll at least make an impression that can help you tomorrow.

In the years hence, he has worked adult contemporary, hot country, and alternative formats. His current position is that of news director and announcer for sports talk KAVL and "morning side kick/news person" for KAVL's contemporary hit sister stations KAVS/KIIS-FM. In describing his duties Allen says, "I develop and provide local, regional and national stories for information and amusement. The FM jocks like stories that lean to the bizarre. There's a lot of cross-talk between the jocks and me."

Asked which he enjoys most, radio or mobiles, Allen replies, "If I had to choose one over the other, it would be impossible. I love mobile work: the people, the places, the atmosphere! I also love being on-air: the prestige, remote broadcasts, the people, the perks! I am blessed to enjoy and be good enough at both to make a very decent living doing what I truly love to do."

Keith Allen of Allen Entertainment & Sound is also heard on WFBE-95.1FM in Flint, Mich.

Allen adds that working different radio formats has given him a better understanding of music types and what people want to hear. "Working the phones (request lines) and live remote broadcasts," he says, "has given me good 'people skills', which I carry over to my mobile work. Being the only on-air jock who also works as a mobile in this market has definitely been a plus to my mobile service." DJ and station owner Scott Kartsounes has been a DJ since the eighth grade and a radio station owner since he was a junior in college. When he arrived at the University of Illinois at Chicago, he was disturbed to discover that there was no campus radio station. Having been involved in high school radio, Kartsounes felt this just wouldn't do.

To remedy the situation, he and a colleague invested time, money and old DJ gear and built a station from scratch. As Kartsounes tells the story, "Since the university wanted nothing to do with the project financially, we were forced to start a commercial station. Flames Radio has been successfully on the air for two years and goes down in the record books as Chicago's first full-time, Internet-only radio station."

While running the station and his mobile service (Bass Control Productions) has taken a big bite out of his time, Kartsounes hopes that by this time next year he'll have a degree in electrical engineering to add to his varied experience. Flames Radio is available at www.flamesradio.com.

BOUNCING BACK

Jay Tope is a radio personality for KTSA Talk Radio in San Antonio, Texas. For eight years, he's been doing traffic reports and holding down an air shift. Tope says that through his affiliation with the station he's come to learn how important visibility is when promoting his show.

During the past three years, Tope's Mobile DJ business, Classic Sounds, has grown in leaps and bounds. Why? According to Jay, "I think a lot of it has to do with the fact that, for the past eight years, I've made a name for myself as a radio personality in this city. It's amazing how much more attentive my prospective clients are when I mention my radio job. All of a sudden their eyes perk up. Some even mention to each other that they are going to have a local celebrity playing music and emceeing their next event!"

He's also seen the other side of the coin. When two friends who also did radio while booking mobile gigs were forced out of their radio jobs, their mobile businesses suffered. Having learned from that experience, when Tope lost his job as morning-person at a station across town, he took the job as traffic reporter at his current station without blinking.

CLIMBING THE LADDER

If you're in Flint, Mich. and by a radio between 10 a.m. and 3 p.m., flip on WFBE-95.1FM (The New B-95) for continuous country with Keith Allen. Prior to taking his air shift at B-95, Allen worked weekends in Detroit at WWWW-FM (W4 Country). Before that, he co-hosted the morning show with Rob Main at the oldest oldies station in the country, WHND-AM (Honey Radio). He's worked in a variety of formats including urban contemporary at 92.3 FM (The Mix) in Detroit, and country in the small town of Scottville, Mich. (95.9 FM, WKZC).

Allen's first break came in 1988 at age 18. Just out of high school, he took a job at WKSG (Kiss-FM) in Detroit as an unpaid intern. As Allen explains, "I was pretty much the gopher. I ripped (from the newswire) and re-wrote news stories, answered phones for the morning show, got them coffee, etc. All the while, I was watching and learning how to use the equipment.

My break came when I left a tape I was making for a friend in the production studio. The PD went in to record a spot. I had left the reel to reel in the 'safe' position so when he hit play/record, it played. He liked what he heard. I started filling in for him on his Saturday show, and when they fired the overnight guy, I replaced him. I was there until new management came in and started letting DJs go one by one (a typical hazard of the radio biz)."

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10 ways to tie your mobile service to radio

by Bren Lafferty, On The Radio Pro DJs, E. Freetown, MA

1. Barter your services. Virtually every radio station in America trades out advertising in exchange for services. This is a great opportunity for you, providing you don't mind doing a job without an receiving a paycheck. The advertising you get in exchange will pay off.

2. Find the station your customers listen to. Your advertising is only effective when it reaches the people who need your services. The "Your Hit Parade" station playing the hits of the '40s would not be a good place to reach newly-engaged brides.

3. Offer your services for station events and client parties. Even radio stations need a Mobile DJ. Just like every other business, they have Christmas parties, listener parties, and other events. And they need good music.

4. Bridal shows! Plenty of radio stations sponsor them. If they don't, suggest that they do! It's inexpensive for them to put on (barter!), and it attracts more advertisers as well as listeners. Volunteer your sound system for the fashion show in exchange for a booth and some on-air mentions.

5. If you want to be on the radio, say so. You already have a great voice, and you know how to project... so make the most of it. On the air? It's not always easy, especially when you're already busy most weekends. Talk to the radio station's production director about doing some voice work on commercials. You'll be surprised how many people will say, "Your voice sounds familiar."

6. Get to know everyone. The music director has copies of that song that everybody loves but you can't find in the store. Sooner or later, everyone in the sales department knows someone who needs a good DJ. Radio DJs can be great on the air, but they're not all comfortable in front of a live audience... you are.

7. Promotions. Every radio station has a promotions director who deals with salespeople and clients. When a radio station goes out for a store's grand opening or other event, the promotions director knows about it before it happens. Could these clients use a Mobile DJ to enhance the event? Of course.

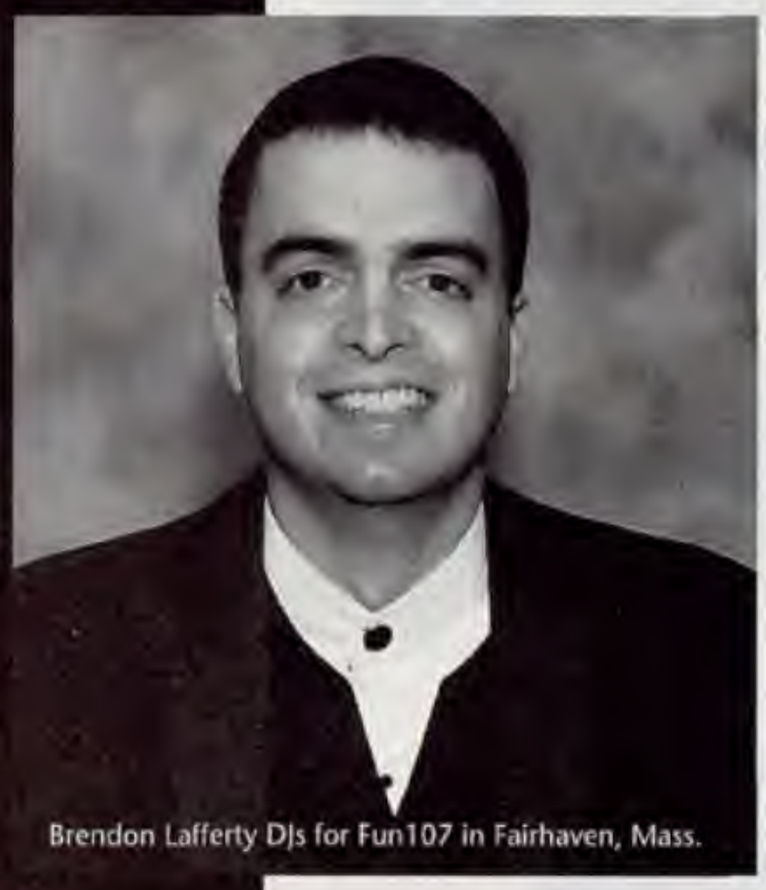
8. Advertise. Even if you can't barter your services, a good radio ad campaign is a smart investment. Rates at every station vary depending on the length of your ad schedule and the time of year, as well as the time of day that your ads will air. Let the station write the ad and do the production... you know weddings and parties, they know how to make a great commercial.

9. More stations = better visibility. Once you've established yourself with one radio station, branch out to the others. Your name can never be in too many places at once.

10. Don't expect overnight results. Building a successful relationship with a radio station takes time. Successful relationships between radio stations and Mobile DJs can work, as long as both parties are committed to making it work.

ALLEN SAYS, "I'VE LEARNED A LOT FROM THE BIZ. BASICALLY, HOW TO BE A PEOPLE PERSON. IT HAS REALLY HELPED ME TO RELATE TO MY 'MOBILE' CUSTOMERS, AND HAS HELPED ME BECOME MORE INTERACTIVE WITH THE CROWDS AT PARTIES AND WEDDINGS."

Allen started his mobile biz with a few tape decks. His jobs were mostly high school dances, which lead to graduation parties. As more friends started requesting his services, he decided he could do a lot more if he took the time to build up the business. Now he has a partner who helps out with the light show and with sketches and routines during the parties.



Brendon Lafferty DJs for Fun107 in Fairhaven, Mass.

Looking back on his radio/mobile career thus far Allen says, "I've learned a lot from the biz. Basically, how to be a people person. It has really helped me to relate to my 'mobile' customers, and has helped me become more interactive with the crowds at parties and weddings."

RADIO ALL-STARS

As an on-air personality and creative service director for a group of radio stations, Sean Lynch has a pool of DJs for his mobile service. A 15-year veteran of radio, Lynch has worked virtually every format in several markets. His current gig is with Clear Channel Metroplex, Inc., in Milwaukee, Wisc., which operates WMIL (Country), WOKY (Standards), WKKV (Urban Contemporary), and WZTR (Oldies). As creative services director, Lynch is responsible for the station's imaging which includes, among other things, concert promotions and contests.

His mobile company, Sean Lynch's Sound Sensation™, is based out of Kenosha, Wisc. which is the centerpoint between Milwaukee and Chicago. This gives him the advantage of marketing his service in two major metro areas.

Lynch says his career in broadcasting has contributed to his success as a mobile. "Radio has been key to marketing my business since I only hire DJs with on-air experience. This makes it incredibly easy for a client to audition a talent. They just turn on their radio," Lynch says. It's all in the name.

25 YEARS & MAD AS EVER

▲ Circa 1975. Mad Martin's mobile rig consisted of a guitar amplifier, reel-to-reel tape deck, homemade light show, reverb unit, and a siren.

◀ 1998. Mad Joe Martin in the broadcast booth at Cleveland's Rock N' Roll Hall of Fame.

◀◀ 1977. PA amplifiers had replaced the guitar amps and the presentation included super 8 cartridge movie projectors, Optikenitics effects projectors and homemade light columns. The vehicle is a '75 one-ton Dodge Ram.

WITH OVER 27 YEARS OF DJ EXPERIENCE UNDER HIS HEADPHONES, "MAD" JOE MARTIN HAS HEARD IT ALL—AND HE'S STILL LISTENING.

Mad Joe Martin has operated All Star Disc Jockeys in Witchita Falls, Texas since 1973. He has also been heard on radio stations with country, oldies, top 40, hot AC, rock and classic rock formats since 1971. At 48, Martin is a true survivor. His resonant bass voice is unmistakably "radio."

Martin caught the radio bug when he was just five years old. In those days, it was common for jocks to do their shows in store fronts, in the public view. He modestly recalls, "I would watch these guys doing live radio through the glass and it seemed like something I could do."

A few years down the road, while at North Texas State University, Martin was pursuing a business degree but couldn't make the grades in algebra and accounting. Noting his voice, it was suggested he try the broadcasting school. He left without a degree to take a job in radio in Liberal, Kansas at KSCB. "These were mom and pop radio stations," he remembers. "Back then, before everything got so corporate, it cost about $60,000 to put a small station on the air. Now I know mobiles who spent more than that on a single system."

Martin went "Mad" 27 years ago, at the insistence of his boss at KTRN (Wichita Falls) who wanted him to be wild and crazy. While not characteristic of his laid back style, Martin says, "I ran with it. Over the years I've tried to make the most of it." His radio home for the last year has been KYYI (The Bear), for which he broadcast live from the on-site radio booth at the Rock N' Roll Hall of Fame in Cleveland, Ohio. "It was a highlight of my career," says Martin.

GOING MOBILE

Mad Martin's mobile connection was, ironically, clubs. "In the early '70s, making $120 a week in radio was considered pretty good pay. To supplement my income, I started spinning in clubs. They paid me $12 for four hours. Then I had a call from a local high school to do a dance. I didn't know what to charge, so I said $12 an hour. I got $36 my first night, which was four times what I got in the club."

Motivated by the growing demand for his services from high schools, Martin placed an ad in the Fort Worth yellow pages—the first Mobile DJ to do so. In the years since, he has worked over 5,000 mobile jobs. Last year alone he, along with an employee, covered 288 mobile events. Along with his daily morning radio show on The Bear (4:30 a.m.-10 a.m.) and radio remotes every weekend, Martin was on the road three nights a week with karaoke while carrying a full card of typical mobile jobs on the weekends.

After keeping with that hectic schedule year after year, Martin finally decided it was time for a break from his radio show. As he explains, "I may go back tomorrow, I may go back next year, I may just retire from radio now and just do the mobiles."

His dedication to mobile entertainment is deep and sincere. At the first annual American DJ Awards in 1996, Martin offered to buy ADJA memberships for any DJ present who couldn't afford one. He bought and paid for several. At the most recent Mobile Beat show, he was seen helping to sell copies of the book *Spinnin: 2000, The Ultimate Guide to Fun and Profit as a Mobile DJ*, by Robert Lindquist and Dennis Hampson, simply because he believes every DJ should have a copy.

With over a quarter century behind the mic to his credit, Martin remains a humble mentor to any DJ looking to get the most out of life as a radio DJ or mobile entertainer. His accomplishments exemplify his ability to read any crowd and make them feel like old friends. He's laid back, approachable and easy to find at virtually every DJ gathering. Just look for that big Texas smile under an even bigger ten-gallon hat.

YOU MIGHT BE A DJ IF...

Whether you are strictly a mobile or work on the road and on the air, you'll probably identify with the points on this list that's been floating around the Internet.

- ❑ 80% of your wardrobe has a station logo on it.
- ❑ You haven't bought Q-tips in over 3 years.
- ❑ You still refer to CDs as records.
- ❑ You call a weekend off a VACATION.
- ❑ You can smoke a cigarette in three minutes or less.
- ❑ You answer your home phone with the station call letters.
- ❑ You know what a "bullet" is.
- ❑ You've sliced your finger with a razor blade, and cleaned out the cut with isopropyl alcohol and an extra long cotton swab (only applies to those of us who remember reels and carts).
- ❑ When listening to music at your home, you only listen to the first 30 seconds of the song, then you switch to something else.
- ❑ Going to a club and not getting paid seems like a useless waste of time.
- ❑ You turn the radio up excitedly at the sound of "dead-air" on a competitor's station.
- ❑ You have about 500 unlabeled cassettes (air-checks) in a cardboard box in your closet.
- ❑ Cueing, segueing, walking on, loose, back-timing, raise, lower, and dumb-ass program director are everyday parts of your vocabulary.
- ❑ You've had five #8 callers in a row.
- ❑ Your favorite pastime is conferencing three unknowing listeners on the same line.

If you checked more than one, congratulations, you are a DJ!

MASS APPEAL

In Bedford, Mass, Brendon Lafferty is the midday personality and production director at CHR station WFHN-FM, Fun 107. He also owns On The Radio Pro DJs.

At 13, he was DJing school dances, and was an intern at Fun 107 at age 19. Now 25, he's been with the station six years and has been a mobile for 12.

Has radio helped him build his mobile business? Lafferty says, "It has helped tremendously. Listeners who call the station looking for a Mobile DJ are sent directly to me. I've entertained between acts at Fun 107 concerts, as well as for station events and parties." On The Radio Pro DJs is the exclusive mobile entertainment company at the region's largest wedding show, the Fun 107 Bridal Expo.

In exchange for a booth and advertising, Lafferty provides the sound system for the fashion shows.

TOO WILD AND CRAZY

Mike Shields hosts The Mad Hatters Tea Party with Jack (he's Jack) and Buddha for WXBA, operated by the Brentwood High School, Brentwood, N.Y. (Long Island). Shields also operates QT Productions, a single system mobile company. Because the station is operated by the school, Shields and his buddy Buddha, are offered certain freedoms not available to their commercial station counterparts. As a result, their show is full of wild and wacky surprises. According to Shields, "I really don't tell my prospective mobile clients that I'm on the radio because of the crazy things we do. I don't want them to think that I'll do the same stuff at their event. If I do tell them, I warn them first."

STAR POWER

Heading south, we meet Mark Diamond who covers the morning drive for WPRW 93.5FM (Rhythm Hit radio) in Fort Myers, Fla. He also operates Diamond Entertainment. How does his radio job compliment his mobile service? Diamond says, "My radio shift not only adds validity to my business, but it sets me ahead of the competition, as (my clients) are booking a 'Radio Personality'... it also allows me to set my prices a little higher for professional reasons."

IN AIR

Diamond says he is the only mobile operator in his market with a full-time office (he also offers photography and video production). Along with his radio and mobile jobs, he is the public relations director for the National Association of Wedding Professionals, Fort Myers chapter.

WILD MAN

Evan Nine in West Palm Beach, Fla. uses the subliminal approach in promoting his mobile service (Evans Mobile Sounds) through his radio job. Whenever a caller requests a special song for their fiancé, he automatically asks, "When are you getting married?" That, of course, leads to a discussion of their wedding plans and if they have a DJ. Nine follows the same course of

action for birthday and similar special requests. He says, "When they find out I'm a party DJ, they think it's cool to have a radio guy do their function." In addition, explains Nine, "People call the station all the time asking the receptionist if they know a DJ who does private parties. It definitely pays off working at a radio station, especially since I work at a Top 40 station."

Nine has a degree in broadcasting and works the swing shifts for WILD 95.5. "I usually work weekends around my gigs and then whenever they might call me in on a moment's notice, kind of like the utility man on a baseball field. I can go anywhere, and play any position."

Quality, not Quantity

MUSIC KING CHOSE QUALITY OF LIFE OVER COMPANY EXPANSION; THE RESULT WAS A MORE PROFITABLE BUSINESS AND A HEALTHIER EXISTENCE!

BY RENEÉ LASSIAL

The King (Richard Rhinehart, on the right) and his court.

Richard Rinehart had a decision to make. He could continue knocking out 90 hour work weeks, fighting tooth and nail to make his 12-system DJ company the biggest service in Ohio, and probably ruin his health... or not. He chose the latter.

Rinehart started Music King Disc Jockey Entertainment, Inc., as a part-time endeavor in 1975 while attending Ohio State University. After graduating in 1978, he made Music King a full-time occupation. By 1980 he had three systems. By 1985 he had 12 systems. To deal with this growth and its management responsibilities, Rinehart went back to school. He graduated in 1987 with an MBA in finance. By 1991, he had had enough.

It was then that Rinehart took a long look at his life and did a little soul searching. He had to decide what was more important: his health and family, or his business. He decided to downsize Music King to two systems. He turned his focus on high-end events, instead of taking everything and anything that came his way. "Today, Music King is more profitable and the business is more enjoyable than in any of the previous 23 years of its history," Rinehart says.

ON THE ROAD

Part of this metamorphosis included moving. In 1995, Rinehart moved the company's home base from Ohio to Balsam, North Carolina. Music King currently has three office staff members: Richard, his wife, Susan, who is director of sales and marketing, and Barney O' Kelly, who purchases and maintains the equipment and trains the DJs. Rinehart, with a crew of three to five, performs at all the events and manages the company's finances.

Music King's clientele is sporadically located across the United States. Their winter date book typically includes a holiday party in Aspen, Colorado, a New Year's Eve party in Chicago, Illinois and a birthday party in New York City. Music King has even gone as far as Israel on two occasions to do a bar mitzvah!

This may sound hectic, but it's not... really. The difference is, Rinehart has the freedom to pick and choose what jobs Music King takes. They only take the best: the best jobs, the best locations, and the best paying! They obtain these upscale affairs strictly through word-of-mouth advertising.

Also because of downsizing, Rinehart has been able to take his current system and show to new heights. Most notably, he has incorporated a computer controlled sound, light and video presentation. Running a show this size with only four people takes organization. Music King's four-man show requires each performer to wear two hats, which enables crowd interaction along with running the sound, light and video presentation. Having everything automated helps, too.

The entertainment is broken down into sets, which are choreographed

and programmed prior to the event. Music King likes to use themes to entertain their guests. "We have 34 differently thematic interactive sets to choose from," Rinehart says. "This large repertoire keeps our performance fresh and different from week to week. Typically, about eight sets are utilized with each event. The production of each thematic set is very time consuming and requires significant computer programming, but has been worth the effort at Music King."

IN THE OFFICE

When Rinehart isn't performing, he's in the office, working with O' Kelly on such matters as buying new equipment. Rinehart says they select their equipment based on features, not price. "We like to turn over our equipment every two to three years, and find purchasing premium name brand equipment brings premium used pricing when it comes time to replace it," states Rinehart.

Music King has always performed with JBL speakers and Crown amplifiers. Lighting, video and audio playback equipment is chosen for its reliability and control features. "We have had excellent success over the past several years with 360 System's audio playback computers and the Martin intelligent lighting products," says Rinehart. Interestingly, Music King's disc jockey spins vinyl and only uses the 360 Systems computer as support. "We have never considered the CD as a mainstay and today only use (them) as backup, in case of computer problems," says Rinehart.

Rinehart is also very adamant about where he buys his gear. "Our number one source for selecting and purchasing equipment is... Sound Ideas, in Columbus, Ohio," says Rinehart. "Although we do review the DJ and pro audio trade magazines and usually attend the NAMM and CES shows on a consistent basis; the customer service at Sound Ideas is outstanding..."

Keith Belman at Sound Ideas returns the compliment, "Rick typically brings $150,000 worth of equipment to a gig:

audio, lighting, dual 10-foot rear projection video screens—all state of the art. And he hauls it all in a Mercedes Benz truck. Everything he buys is as good as it gets, no junk... ever."

LIFE AFTER SUCCESS

Rinehart's story is a classic example of a growing trend in America. Surveys show that people are working more and enjoying it less. It has become a regular occurrence for high-level executives to give up their exorbitant paychecks and materialistic lifestyles for a more laid back, sane way of life. The road Rinehart has chosen to take may be a little less traveled, but he has proven that it too can lead the way to success.

Average Rate: $6,900
- for 4 hours, 4 performers
No. of Systems: 2
No. of Employees: 9
- 2 Masters of Ceremony
- 3 Disc Jockies
- 2 Lighting Directors
- 2 Camera Men

Music King's Equipment List

SOUND

UREI 1620 mixing board
360 Systems DR550/16 playback computer
Technics SL1200 MKII turntables
Denon 200 MKII CD player
Cetec Vega Diversity Pro II wireless mics, E-V 757 heads,
enhanced with Yamaha SPX90 II mic effects and Sabine FBX
1020 mic feedback eliminators
Crown MacroTech 2400 amps
Rane 1/3 octave EQ
BGW model 20 four-way crossover
JBL SR 4732A top speaker cabinets
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JBL SR 4732A DJ monitor speaker

LIGHT SHOW

Martin Roboscan 218 fixtures
Martin Starlight fixtures
AM DJ Tempest fixture
Lampo Derby fixtures
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Reel EFX DJ-50 fog machines
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M.S.O. for a Week

THINKING OF BECOMING A MULTI-SYSTEM OPERATOR?

BY STEVE A. WOZNIAK

Jeff Raines of DJ's Unlimited spends a good part of his day on the phone. Some of his calls warrant a degree in psychology!

Some single system operators disdain multisystem operators (MSO) for taking the DJ profession to a level that's too corporate. On the flip side, for many MSOs, the simpler life of running a single system is often very inviting. Is the grass always greener? Before you decide, let's spend a week with Jeff Raines, a multisystem operator in Houston, Texas. If you operate a service with one system, this should prove to be an interesting look at the darker side of being a DJ. If you, like Raines, are an MSO, it's a chance to compare your week with a counterpart's.

TWO TURNTABLES AND A MIC

Raines' mobile DJ career began in Lansing, Michigan in the mid-1980s. For his first event, he borrowed "two turntables, a small amp, and a microphone."

A few years later, on a particularly snowy and blustery winter day, a friend in Texas cut short a phone conversation to make a date for an outdoor tennis match. "Tennis? Outdoors? In the middle of winter?" thought Raines. Without hesitation, he packed his belongings and moved to the warmth and sunshine of Houston. Today, Raines' company, DJ's Unlimited, has become a major player in the Houston-area entertainment industry with thirty Mobile DJ systems. They annually entertain 2,000 shows at an average rate of $500 - $4,000 per event.

Raines' success can be attributed, in part, to his own personal style. Like other MSOs, he has his own way of doing things, and it works for him. At the core, however, is a basic understanding of the business that's universal. Being a success means being able to get things done on time, and done right. It sounds good, but how does it look in a weekly planner? Let's take a look.

Monday, 7:27 a.m.

Raines starts the day with a caffeine buzz. Sitting at his desk, he affords himself a few minutes to reflect on the successes of the past week. But only for a few moments. He then focuses his attention on the week's schedule:

- One three-day professional women's tennis tournament
- Two University of Houston basketball games
- Three weekday karaoke bar dates
- Four wedding anniversary celebrations
- Five corporate dinner dances
- Six birthday parties
- Eight school dances
- Twenty-six wedding receptions
- 4,000 guests at a company picnic

To simplify matters, Raines operates from a commercial building that houses his offices in the front and a warehouse in the back. In addition to himself, the office staff includes five other people. Together, they navigate each social event from the initial planning stages through to its successful completion.

His general manager is in charge of company marketing, computer programming, and client follow-up. The administra-

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tive assistant attends client meetings, updates the music library, and acts as an ombudsman for the DJs. The systems manager coordinates the actual planning of each event, and double checks that all client music requests are available to the appropriate DJ. The operations manager schedules the DJs for their shows, and then reviews each important detail with them.

"When we work together as team members, we can better service our clients' needs before, during, and after their event," Raines preaches to his staff.

Staying ahead of the competition means keeping up with the newest technology. DJ's Unlimited trains their office staff how to use DJPower's hardware and software music management system. They currently have six systems and plan to buy more.

1:14 p.m.

Raines completes the company's payroll preparation from the previous week. He has already sent out "report cards" to last week's clients to grade each performance. "I'm very proud of our entire DJ staff," Raines beams. "We hire only clean cut, energized people who aren't beat up from past experiences and don't carry a lot of negative baggage. We put them through a comprehensive training program with our office managers."

To foster employee loyalty and increase self esteem, Raines has an annual employee's party in December. DJs are eligible to receive year-end bonuses and recognition for the "Go To Award" (for the DJ who is always ready to perform), and the "DJ Of The Year."

5:26 p.m.

Raines is on the phone with a bride who wants a complete refund for a wedding reception his company played a few weeks earlier.

"But didn't you personally compliment our DJ at your reception for 'making my day, playing my requests, and putting smiles on my guest's faces?'" Raines asks the bride while the actual DJ is seated next to him in his office.

"Yes," the bride replies.

"And didn't your husband give our DJ a $100 tip at the end of your reception and thank him for a 'job well done'?" Raines continues.

"Well, ah, yes," the bride reluctantly agrees.

"Then why do you want ALL of your money back?" Raines queries with a perplexed look on his face.

"Because," the bride retorts, "when we returned from our honeymoon ALL of our guests told me that they had no fun because of your DJ!"

Throughout their conversation Raines calmly repeats to himself the mantra, "The customer is always right. The customer is always right! The customer is always right?"

Tuesday, 7:32 a.m.

Tuesday mornings are Raines' favorite morning of the week. It's the day when his incoming mailbox is usually packed full: contracts, deposits, worksheets completed from clients for their upcoming events, final payments, client report cards from just completed shows, along with the latest copy of the BMG catalog and a disc from AOL.

8:17 p.m.

Tuesday is also the day when Raines doubles his efforts to ensure that the week's clients are contacted regarding timelines and requests. He also checks to be sure that each DJ is confirmed with his assignments for the week, and that all equipment is ready to roll.

Of his thirty mobile systems, six are computerized using the new DJPower music software program. This high-tech wizardry allows his DJs to carry less equipment since they can entertain an entire event without needing thousands of CDs or a mixer. "Because it has CD sound quality and is very easy to use, I haven't touched a CD at my shows for two months!" he beams.

Wednesday, 6:37 a.m.

Raines arrives at his office even earlier than usual to get some extra work done before the others arrive.

"This is what I need," he says, "A couple of hours alone to triple check the double checked."

Raines first checks his e-mail: a couple of inquiries from prospective clients, a detailed timeline from a late-deciding bride for her reception in three days, spam, jokes, a browser in Hong Kong asking him to send a WAV file of "YMCA," and a brief message from an East Coast DJ who visited his Web site. "I really enjoyed your www.djsunltd.com Web

site," the inquiring DJ writes. "I'm just starting and, since I'm not a competitor, I was wondering if we could talk for an hour or so on the phone. Call collect and tell me how I get as successful as you."

"And I got to the office extra early to do this?" Raines comments.

12:58 p.m., hoops time!

Several days a week, his management staff takes a short afternoon break for an un-Jordanesque two-on-two basketball tournament outside the warehouse, to shoot billiards, play video games, or any other social activity that helps them unwind.

2:12 p.m.

Phone calls, mail, client meetings, staff meetings, more phone calls, more fine-tuning for the weekend's shows. Only three days until Saturday!

Thursday, 5:26 a.m.

Raines is half-awake in bed thinking. "With all of the clients confirmed for this weekend, all of the DJs understanding their scheduled performances, and all of the DJ systems checked and ready to go... What did we miss? What might go wrong? We better start over when I get back to the office and recheck each show's details one at a time." Raines also makes a mental note to increase his efforts to get more sleep, and to enjoy more quality time with his family.

4:01 p.m.

The bride from Monday's phone conversation who complained about the DJ at her reception calls again.

"I'm sorry", she says. "After watching our friend's video, I guess your DJ did do a good job. I'm just under a lot of pressure being married and all. It's all so new! So I just want to apologize for what I said, and thank you for being so understanding. If anyone ever asks for a DJ at their wedding, I'll be sure to recommend you to them!"

Raines breathes a sigh of relief. "I'm glad that she remembers what a great time she had at her reception."

Friday, 6:49 a.m.

For the DJs entertaining at school dances this evening, Raines jots down notes to remind them to play as many requests as possible, and to include lots of slow songs. "Even doing that," he says, "some students will thank our DJ for playing requests, and others will complain that their favorites were not included."

10:37 a.m.

Raines begins final preparations for Saturday. The next 24 hours are when DJ's Unlimited really earns its reputation. Raines is very proud of his company's positive achievements. He also thinks that he "is the luckiest person in the world" to be able to get paid to make people happy. He feels rewarded to be in a profession where he is able to help people plan their special day.

On the downside, Raines' success makes him a target for some individuals who try to find fault with almost anything he does. Because of this, Raines has learned to shield himself from self-serving, negative influences. "Competitors hate Microsoft," he rationalizes. "But everyone uses their products because they are the best!"

4:27 p.m.

DJs begin to arrive to pickup their equipment for the evening's scheduled school dances. Notes are compared, questions are answered, and it's on the road again.

Saturday Night's All Right, 7:14 a.m.

The week's pulsating pace reaches its final crescendo. It's "Showtime" with a capital S! Vehicles are loaded throughout the day, DJs arrive, swap stories, ask for special favors, and the beat goes on.

The office phones are even more closely monitored today

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to insure that everything is proceeding as expected. Same-day bookings may occur, since many people in the wedding/party industry know that DJ's Unlimited keep people on call with pagers, cell phones, and emergency backup equipment. When the office phone does ring on this day, his staff is prepared to respond to any number of interesting scenarios.

11:50 p.m.

As DJs return from their shows, they sometimes join in on a midnight basketball shoot-around. "It's great to spend time with everyone and get the competitive juices flowing," Raines beams. "It creates a unique bond between all of us!" The last DJ wearily returns to the office at 4:17 a.m. Coherent sentences are becoming more difficult to construct. It's time to go to bed. Ah... sleep.

Sunday, 8:27 a.m.

DJ's Unlimited is live at a bridal show. But this one is different. Raines dislikes paying huge sums of money to bridal show organizers for events that are traditionally overcrowded with 150 wedding vendors and 750 prospective clients. Instead, he prefers smaller, more intimate, free bridal shows that are sponsored by venues to promote their own wedding reception location.

"At the larger shows," he tells his staff, "there's a lot of competition and you have to cut your rates to schedule any parties. What newlyweds don't know is that it's the cut-rate wedding vendors who will probably cause them most of the problems on their wedding day."

Raines also refrains from attending many local trade association meetings, stating that they're filled with "...too many people only looking out for themselves." He also no longer publishes a company newsletter because, "Some people didn't understand the humor, and others were offended by some of the truths that we wrote about!"

Monday, 7:27 a.m.

Jeff Raines starts the day with a caffeine buzz. Sitting at his desk...

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How Safe is the Internet?

BEFORE YOU SURF, TAKE NOTE: THERE ARE SHARKS IN THE WATER.

BY REID GOLDSBOROUGH

You've heard the stories. A Seattle man received death threats after an unidentified person forged an ad in an America Online forum following the Oklahoma City bombing. The ad offered tee shirts poking fun at the bombing victims, and those interested were told to call the Seattle man. His home phone number was listed.

A man from Chattanooga, Tenn. invested $16,000 in a PC-based home business that had been advertised on the Internet. The ad promised $4,000 a month in income. At the end of a year all the man had to show for his efforts was a bunch of outdated equipment.

A housewife from Hampstead, Md. was killed after meeting her cyberlover in person for the first time. The woman's body was found in a shallow grave behind the man's mobile home.

The online world can seem like a scary place indeed. Fortunately, though incidents like these are increasing in frequency as the Internet gains in popularity, they're still rare occurrences, which is the reason the media play them up. For the most part, the Internet is no more hazardous than the world at large; and, in fact, may be safer because you're not face to face.

SAFEGUARDS

There are specific precautions you can take to minimize the chance of being stalked, swindled, exploited or otherwise taken advantage of while enjoying the Internet's rich information and communications resources.

Here are some tips from Mike Banks, a grizzled online veteran and author of the book *Web Psychos, Stalkers, and Pranksters: How to Protect Yourself in Cyberspace*.

• Control yourself. On the Internet, you're separated from others by space and often by time as well, but you should conduct yourself as though you were in the same room. It can sometimes be tempting to let loose with a flaming insult, but there can be consequences.

"The potential to stalk someone is significant," says Banks. "On the Internet, it's easy to frighten someone else, bombard them with messages, have others bombard them with messages, even impersonate them. What's more, you never know who's reading your public newsgroup, mailing list, or chat postings. You may inadvertently insult someone

who's just lurking in the background."

On the other hand, don't let the Internet's anarchic openness intimidate you. The Internet is the greatest boon to free expression since the invention of the printing press, and you should speak your mind about substantive issues important to you.

• Protect yourself. Be careful about the personal information you give to those you don't know. "Handing out your address or telephone number is the same as handing someone a key to your life," says Banks. Similarly, be wary of the personal information of others. "Unless you know who you're talking to online, don't take anyone at their word as to their name, gender, occupation, location, or other information," says Banks.

Proceed slowly when taking online relationships offline. Until you've established a trusting relationship with online acquaintances, restrict contact with them to e-mail, chat, or newsgroup postings. If someone you've just met in a chat room is dying to talk with you over the phone, get his number instead of giving yours.

• Protect your assets. Ignore e-mail solicitations. "Most 'opportunities' presented via e-mail are frauds," says Banks. These e-mail hucksters, or "spammers," are just playing the odds. It's easy for them to send junk solicitations to 100,000 e-mail addresses. If they get a return of 1/10th of 1 percent, that's 100 victims.

If you're shopping at a Web site that offers no physical mailing address, no telephone number, and no individual's name, hightail it out of there. "These are sure indicators that the scam artist doesn't want you to find him or her later—and usually for good reason," says Banks.

Refuse entrepreneurial offers in which the product you're supposed to sell isn't explained clearly. Similarly, turn your back on offers that require you to make a significant investment for inventory up front. These are just come-ons for illegal pyramid schemes or risky multilevel marketing businesses.

Refuse any online solicitations that require you to act before a deadline or that claim to be available only to a limited number of people. "This false urgency is a technique to get you to order before you have time to think things through or change your mind," says Banks.

Finally, as in the offline world, if a deal seems too good to be true, it probably is. You can find other tips, and lots of links to related information, at Banks' Web site, http://w3.one.net/~banks/psycho.htm.

Reid Goldsborough is a syndicated columnist and author of the book Straight Talk About the Information Superhighway. He can be reached at reidgold@netaxs.com or http://members.home.net/reidgold.

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REALITY CHECK

BY DAVID POTTS

CURRENT PRINCIPLES GOVERNING LIABILITY

Currently, the law governing owner/operators of computer bulletin boards or Web sites can be distilled into the following principles: If the defamer is a disreputable publication or person, the statement could simply be treated with contempt, to avoid further republication.

A computer network service is not a "periodical," which would require an opportunity for retraction under the defamation statute of Wisconsin (In the Cards Inc. v. Fuschetto 193 Wis.2d 429, 535 N.W.2d 11 C.A.). Owners and/or operators of a network of computers are liable for defamatory material which they write and publish on the network, or receive from third parties and cause to be published on the network. Consequently, a corporation could be vicariously liable for statements published by employees.

If a third party publishes defamatory material on the network and the material is then retransmitted via the network, the owner and/or operator of the network may be liable, but only if:

They or their agents knew that the material was defamatory; or they or their agents had reason to be suspicious that some or all of the material was defamatory. The nature and previous history of the newsgroup or mailing group where the defamatory material was posted, the previous history of the person posting the message, and reading the defamatory material are all factors which might spark the suspicions of network owners and/or operators.

David Potts has 15 years law experience in libel and reputation management. He has acted for plaintiffs and defendants in libel actions. He is widely consulted by lawyers across Canada on the conduct of libel litigation.

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REALITY CHECK: PART 2

A Pandora's Box for Libel Lawyers

BY MARK BOURRIE

Eds. note—With numerous opportunities for you to communicate with others in the DJ profession via the Internet, it's important you know just what your rights are. While chat rooms and boards can be a grand source of information and misinformation, there are times when the passions of those who participate cause them to lose all sense of good reason. As a result, statements totally devoid of fact or basis are spread via the Internet. If someone posted unfounded, untrue statements that caused you or your reputation harm, or damaged your ability to make a living, you may have recourse.

Something about the Internet seems to bring out the worst in people. Contributors to Internet forums often "flame" people who they don't agree with. Many of the flames are personal, nasty, and potentially libelous. As well, companies invite response from customers, which are posted immediately for anyone with a computer and a modem to read.

Unlike letters to magazines or newspapers, or callers to radio shows, the comments aren't screened for libel.

David Potts, a Toronto lawyer who specializes in libel and reputation management, says the Internet has created a growing list of questions and problems for libel lawyers. "The international aspect of the Internet creates a huge pile of jurisdictional questions," he said, "What court has jurisdiction? Which law should prevail? How can someone get judgment? If a plaintiff wants to sue someone, they will launch an action in the U.K., Singapore or Ontario, where the laws are strict. If they're a defendant, they will want to be in the U.S., where they are protected by the First Amendment. If a U.S. corporation has no assets outside the states, it's unlikely that you will be able to enforce a judgment in the U.S."

The immediacy of the Internet allows people to post a libelous statement that can instantly be read anywhere in the world. Potts says people working in their own homes or offices tend to "show less restraint than a newspaper does, or even people who are talking to each other face to face."

The Internet has transformed anyone, no matter how ignorant of the principles of libel or recklessness, into a publisher with the same reach as anyone else on the Internet. While the exchange of ideas on the Internet is sometimes compared to a radio talk show, there's no way to pull the plug on a crank caller and no 10-second delay.

Despite the nastiness of much of the material on the Internet, Potts doesn't believe there is going to be a huge wave of lawsuits. "Many of the people who could be sued have no assets. Probably, the best thing for an aggrieved party to do would be to flame back," he said.

The role of Internet providers hasn't been decided by the courts. Conflicting decisions in the United States haven't delineated whether companies like CompuServe and Prodigy are common carriers, like the telephone companies, or whether they have a deeper responsibility as publishers and distributors.

Potts believes one solution is to have editors managing Web sites screening out libel.

Jim Carroll, who co-wrote the *Canadian Internet Directory and Handbook*, says there's no way to effectively censor the Net. "It's like trying to put a filter on the St. Lawrence River and say 'we're going to examine every single water molecule that flows through it to see if it's a good molecule or a bad molecule,'" he said. "But I'm convinced that there will be a major legal debate about libel, copyright and obscenity on the Internet in the next five years," he said.

The Supreme Court has yet to hear a libel case that would define whether this lower form of information distribution is as capable of harming a reputation as publication in a major newspaper, magazine or television news show.

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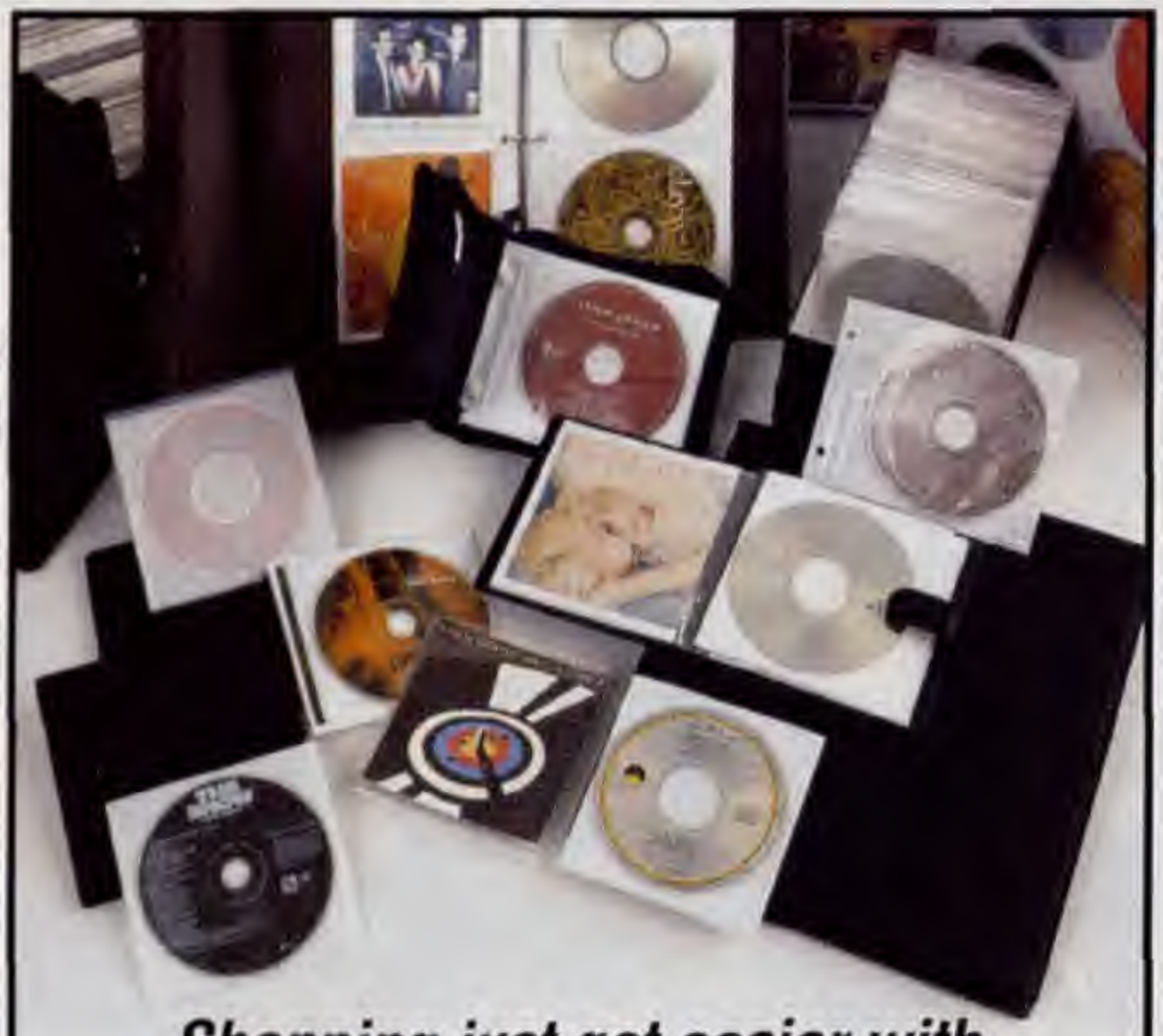

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JUICE

Cont'd from page 14

QSC EXPANSION ON TARGET

QSC, a leading manufacturer of power amplifiers, broke ground September 2, 1998 for their new facility, an event which also marked the company's 30th year in business. The new structure will accommodate a 62,000 square foot, state-of-the-art manufacturing facility and about 19,000 square feet in office space.

An off-site facility now used for manufacturing and technical services will be moved into the new building. New QSC products, such as the PLX Series amplifier, RAVE audio digital routing system, and QSControl network audio system, will be manufactured at the new site. Successful mainstays, such as the PowerLight Series amplifiers, will continue to be made in the existing facility.

The Orange County-based, privately held company employs about 300 people, and the expansion is expected to create hundreds of local jobs. The new building is on schedule with move-in expected by May '99.

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DJ's Are Us is providing an alternative to getting professional exposure for your service. DJ's Are Us utilizes marketing avenues such as yellow pages, bridal magazines, the Internet, etc., to publicize its national 1-800-DJS-ARE-US phone number to party planners. When party planners call, DJ's Are Us provides callers with a FREE listing of DJs serving their area. The listing includes names, phone numbers, dates of availability, next performance information, and other useful information about member DJ services. DJ's Are Us provides various tools such as "live" operator assistance, co-op advertising, and the use of their memorable 1-800-DJS-ARE-US phone number. For more information, call Mark Skorusa at 1-800-357-2738 or e-mail djsareus@aol.com.

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HOW TO TELL IF YOUR YELLOW PAGE AD IS WORKING FOR YOU AND HOW TO MAKE IT BETTER IF IT'S NOT.

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on an ADVERTISED mattress,
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shaves with an ADVERTISED razor,
brushes his teeth with an
ADVERTISED toothpaste,
washes his face with an
ADVERTISED soap,
puts on ADVERTISED clothes,
drinks a cup of ADVERTISED coffee,
drives to work in his ADVERTISED car
and then refuses to ADVERTISE,
believing it doesn't pay.
Later if business is poor,
he ADVERTISES it for sale.
WHY IS IT?

In the November '98 issue of *Mobile Beat*, I discussed various aspects of yellow and white phone book listings. In that article, "For a Good Time... Call!", I named several points from which you could get the most of your listings for the least amount of money. I recommended not telling people to see your listing in the yellow pages, where your competition is; but since those listings are a necessary evil in business, your best bet is to design them to work well. I pointed out that your phone number should be large enough to see at a glance. I also told you that the size of the ad wasn't important. Since I wrote that article, I have developed a few more strategies that I wish to share with you.

CATER TO THE MASSES

When you open the yellow pages, what is typically the first thing you read in each ad? The company name, right? It's usually the biggest and brightest thing in each ad. This, however, is not good design. Unless you are of world renown, like IBM, your company name is not what makes a person decide to call you when they are scanning the yellow pages for DJs. If your company was so famous, they wouldn't look for your number in the yellow pages, they'd go straight to the white pages and look you up by name.

When people scan the phone book, or anything for that matter, you generally get about 2-5 seconds of their time. Your ad has to catch their eye and tell them who and what you are and why and where they should call you, in 2-5 seconds. In other words, less is more. If you are able to sum up the who, what, why and where in the least amount of words, that can be read at a glance, you are on your way to a successful yellow pages ad.

The key to making your ad stand out from all the rest is, when design-

BY BOB POPYK
EDITED BY
RENEÉ LASSIAL

If you are able to sum up the who, what, why and where in the least amount of words, that can be read at a glance, you are on your way to a successful yellow pages ad.

ing it, to consider the fact that you are relatively unknown. To introduce yourself, you should tell them, in as few words as possible, the essence of what you do in a "grabber heading." For example: "Pied Piper of Weddings" or "Music Caterers" tells them what you do. "DJ Sounds" or "Party Express" tells the general public nothing. That may not be the greatest example, but you get the idea.

In smaller text you can include your specialties, but be general to prevent limiting yourself. If someone is looking for a DJ to do a bar mitzvah and your ad says only "Specializes in Weddings," you will probably be passed up. Preferably, you should use the general statement, "Wedding Receptions, Parties & Dances." This is just broad enough of a statement to encompass all types of events.

Also in small text you should include your whereabouts. Your phone number should be in a larger font. Your company logo should also get decent billing, but not as much as your grabber heading.

That's really about all you need in your yellow pages ad. You don't need a photograph of all your DJs, or a list of all your sound equipment, or testimonials, etc.; you can provide all that after they call you.

As for size, your ad need only be large enough to include all the above-mentioned information that can be read easily, which means not having to put anything in less than 6-point type. Regarding color: Studies show that the human eye is attracted to color first, black and white second. Need I say more?

WHO'S BEHIND YOUR SUCCESS?

When a prospective client does call, you should find out if your yellow pages ad is really working. Always be sure to ask how they heard about you. Did they see your ad in the newspaper or the phone book, or hear about you from a friend? What form of advertising is working best for you? That is where you should be spending the most money. If they were referred to you by a former client, be sure to send that person a thank you card, at the very least! You may even consider including in the note a discount coupon for future bookings. It's the least you can do for the free advertising they provided you!

Another good way to track the success rate of your yellow pages ad is to have a separate phone line for just that ad. That way you know every call that rings on that line is produced from that ad. If the phone never rings, you know you've either got some work to do on the ad or should consider getting rid of the ad and extra phone line altogether.

Crazy in Love

If you're looking for a mellow dance beat you might try *Crazy in Love* by female pop singer Louvette. Debuting her second CD on Private I/Mercury Records, Louvette has put together 12 tracks of continuous beat dance music. The music, reminiscent of the '80s dance club sound, is pleasing to the ears and easy on the heart.

This quality-recorded new CD features the song "Living For The Weekend," written by Robert Palmer and Valerie Davis, which made the national charts and number one in the club/mixed radio plays in the Chicago and St. Louis regions.

If you find you're crazy for *Crazy in Love*, you might want to try Louvette's first CD *Pure Emotion* , recorded on Butterfly Records.

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Classic Rock 'n' Roll

A LOOK AT THE MUSIC THAT CONTINUES TO KEEP THE BEAT.

BY JAY MAXWELL

The Rolling Stones' song *It's Only Rock 'N Roll (But I Like It)* is the anthem of those who love to dance to top shelf classic rock 'n' roll. They may not know why they want it, but they know they like it. And it's our job to give them what they want.

The Stones are considered by many to be the world's all-time greatest rock band. Mick Jagger, Keith Richards, and the gang are now in their late fifties and still going strong. What's their secret to longevity? I think it's all about knowing how to grind out a steady beat that infects the crowd. Sound familiar? Isn't that just what we, as DJs, do party after party? So what can we learn from this group who has seen close to forty years of rockin' action?

LIGHT THE FIRE

Knowing how to start a party is the most crucial part of our job. And there's just no denying that the Stones can help us set fire to any party with just the first few chords of *Start Me Up* (1981). Once the ice is broken, the excitement snowballs until the entire crowd is on the floor.

The Rolling Stones had their first number one hit with *(I Can't Get No) Satisfaction*. This was actually their eighth charted single. Their seventh release, *Play With Fire*, only went to ninety-six. Can you imagine only going to ninety-six as a performer? The DJ analogy is that we sometimes "play with fire" when we attempt to guess what the crowd wants to hear. Why guess?

To truly satisfy any crowd, take and play their requests. Every crowd likes different music, so let them direct the show. It's the best way to guarantee they will sing a different tune other than that old flat one you hear so much!

Another all-time favorite for cranking up the rock crowd is Bob Seger's *Old Time Rock & Roll*. It held the honor as the number one song on *Mobile Beat's* Top 200 for four years and remains the rallying flag for lovers of rock 'n' roll. Ironically, even though it's at the top of any Mobile DJ's list of rock 'n' roll icebreakers, *Old Time Rock & Roll* never topped number twenty-eight on the *Billboard* chart in 1979, when it was first released. Tom Cruise, dancing in his underwear in the movie *Risky Business*, brought the song back in 1983, but it still only peaked at number forty-eight on its second outing. This is proof positive that many of the songs we play at dances can still be extremely popular, even though they have faded commercially.

TAKIN' CARE OF BUSINESS

Like all the greats of rock 'n' roll, we've got to keep it movin'. With a little motivation from the Glimmer Twin's *Jumpin' Jack Flash*, Billy Idol's *Mony Mony*, AC/DC's *You Shook Me All Night Long*, and *Takin' Care Of Business* from BTO, we can just keep turning up the heat. And isn't taking care of business what it's all about? It's the very nature of rock 'n' roll: good time music.

This issue's playlist includes 25 years of the best classic cuts around. A word of caution: Don't rely just on this list for your rock tunes. Even if it's a straight-ahead rock 'n' roll crowd, dip back to the early sixties for some Beatles, Beach Boys, and Tommy James. Also mix in some modern rock tunes like *It's the End Of The World As We Know It* (R.E.M.), *What Would You Say* (Dave Matthews), and *Time Of Your Life* (Green Day). Taking a final hint from Jagger and Richards' *Mixed Emotions*, we need to mix the emotions with a sampling of ballads as well.

My recommendations for classic rock ballads include *Wonderful Tonight* (Clapton), *Open Arms* (Journey), *Colour My World* (Chicago), *Take It To The Limit* (Eagles) and *Have I Told You Lately* (Van Morrison).

We conclude with an inspiration from a song title by another of Britain's most influential rock groups, The Who. Their battle cry was *Long Live Rock*. It's my hope also, that no matter how many turns rock 'n' roll takes, it will continue to be the music with a beat. The sound that will make people want to party, dance, and shake their booty on the floor. It's our job to keep that sound alive at every event we play. Danny and the Juniors' prophecy in 1958 has been fulfilled, "Rock and roll is here to stay, it will never die."

SONG TITLE	ARTIST	YR	BPM	SONG TITLE	ARTIST	YR	BPM
1. Old Time Rock & Roll	Bob Seger	79	126	21. R.O.C.K. In The U.S.A.	John Mellencamp	86	163
2. You Shook Me All Night Long	AC/DC	80	128	22. Long Cool Woman	Hollies	72	132
3. Brown Eyed Girl	Van Morrison	67	150	23. And We Danced	Hooters	85	147
4. Mony Mony	Billy Idol	87	136	24. What You Need	INXS	86	116
5. Takin' Care Of Business	BTO	74	130	25. Legs	ZZ Top	84	126
6. Sweet Home Alabama	Lynyrd Skynyrd	74	100	26. Radar Love	Golden Earring	74	200
7. Addicted To Love	Robert Palmer	86	112	27. Margaritaville	Jimmy Buffett	77	125
8. Start Me Up	Rolling Stones	81	122	28. Smokin' In The Boy's Room	Brownsville Station	73	130
9. What I Like About You	Romantics	80	160	29. Hit Me With Your Best Shot	Pat Benatar	80	128
10. Gimme Three Steps	Lynyrd Skynyrd	75	135	30. Some Kind Of Wonderful	Grand Funk Railroad	75	122
11. Hurt So Good	John Mellencamp	82	126	31. Keep Your Hands To Yourself	Georgia Satellites	87	115
12. Sledgehammer	Peter Gabriel	86	98	32. Bad To The Bone	George Thorogood	83	99
13. (I Can't Get No) Satisfaction	Rolling Stones	65	138	33. Jump	Van Halen	84	130
14. Oh, Pretty Woman	Roy Orbison	64	128	34. Owner Of A Lonely Heart	Yes	84	125
15. Simply Irresistible	Robert Palmer	88	136	35. Burning Down The House	Talking Heads	83	104
16. Another One Bites The Dust	Queen	80	110	36. All Right Now	Free	70	120
17. Born To Be Wild	Steppenwolf	68	146	37. Rock This Town	Stray Cats	82	103
18. Down On The Corner	CCR	69	107	38. Walk This Way	Aerosmith	77	110
19. My Sharona	Knack	79	148	39. Rock And Roll All Night	Kiss	75	145
20. Stairway To Heaven	Led Zeppelin	72	76	40. Dancing With Myself	Billy Idol	83	176

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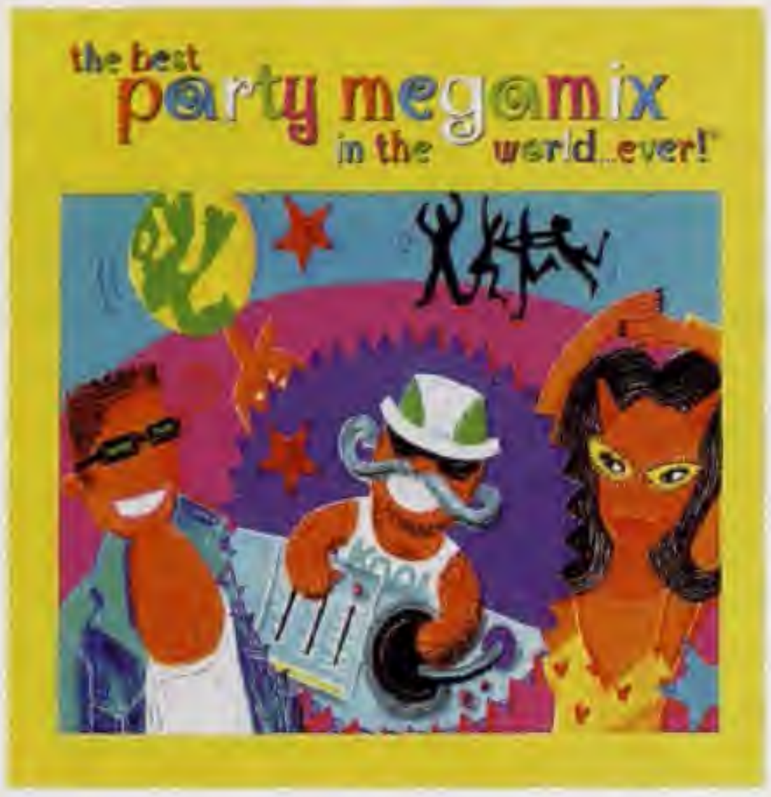
GET READY TO PARTY!

Now is the time, during the springtime lull, to take stock of your music library. The main objective, besides having every possible request, is to make your music library as organized and compact as you can get it. Compilations are the key!

The following new and recently-released CDs will surely help lighten the load, as well as keep you current with the music being requested right now. Are you ready to party?

BY FRED SEBASTIAN



The new release "BEST PARTY MEGAMIX... EVER!" is a continuous party, start to finish. The two CDs can be played nonstop or individually tracked. And just think: If you play both CDs straight through you'll have time to put on a better light show.

Tracks Are:

Hippy Hippy Shake ..... SWINGING BLUE JEANS
Hi Ho Silver Lining ..... JEFF BECK
Tiger Feet ..... MUD
Tubthumping ..... CHUMBAWAMBA
Gangster Trippin' ..... FATBOY SLIM
Macarena ..... LOS DEL MAR
Lambada ..... KAOMA
Oooiee, Oooiee, Oooiee ..... PRICKLY HEAT
5,6,7,8 ..... STEPS
Ooh Aah... Just A Little Bit ..... GINA G
Wannabe ..... SPICE GIRLS
Saturday Night ..... WHIGFIELD
Take A Chance On Me ..... ERASURE
Three Lions '98 ..... LIGHTNING SEEDS
Tell Me Ma ..... SHAM ROCK
Everybody (Backstreet's Back) .. BACKSTREET BOYS
Up And Down ..... VENGABOYS
Auld Lang Syne ..... BEACH BOYS

The newly released "THE BOX HITS '99" serves up two CDs of more recent chart toppers. In the tradition of the popular cable TV music request program "The Box" series is slated to be a top source of current and breaking music.

If You Buy This Record Your Life Will Be Better ..... THE TAMPERER w/ MAYA
Bamboogie ..... BAMBOO
Sex On The Beach ..... T SPOON
Who Do You Think You Are ..... SPICE GIRLS
Because We Want To ..... BILLIE
Let Me Entertain You ..... ROBBIE WILLIAMS
You Sexy Thing ..... HOT CHOCOLATE
Stayin' Alive ..... N-TRANCE
More Than A Woman 911
The Shoop Shoop Song (It's In His Kiss) ..... CHER
House Of Fun ..... MADNESS
Karma Chameleon ..... CULTURE CLUB
Relax ..... FRANKIE GOES TO HOLLYWOOD
The Best ..... TINA TURNER
Red Red Wine UB40
Le Freak ..... CHIC
Y.M.C.A. ..... VILLAGE PEOPLE
ABBA Medley (Stars On 45) ..... STARSOUND
That's The Way (I Like It) ..... KC ..... & THE SUNSHINE BAND
December '63 (Oh What A Night) ... FOUR SEASONS
Dance The Night Away ..... THE MAVERICKS
Reet Petite ..... JACKIE WILSON
Beatles Medley (Stars On 45) ..... STARSOUND
The Locomotion ..... LITTLE EVA
Do Wah Diddy Diddy ..... MANFRED MANN
Beach Boys Medley ..... BEACH BOYS

Bootie Call ..... ALL SAINTS
Each Time E17
Last Christmas ..... BILLIE
Heartbeat ..... STEPS
Sensuality ..... LOVESTATION

The Ultimate Karaoke Add On

Vocopro's Dynamic Duo is the ultimate karaoke add on to any sound system. Made up of CDG decoder (decode G-1) and a six mic. Digital karaoke mixer (DA-1050 PRO) offers users the latest features, flexible audio/video connections and turns almost any entertainment system into a karaoke party.

DECODE G1

DA-1050 PRO

Dynamic Duo

Simple to use:

Just add any CD or DVD player of your choice (must have coaxial or optical output, Figure.1), connect the player to the decoder with the cable supplied, this will turn your CD or DVD player to karaoke CDG player, connect the digital mixer to your sound system (see Figure.2), and you are ready to party.

Figure.1 **Examples of player with digital output**

CD Players	Disc Capacity	Digital Output
JVC XL-MC334	200	Optical
Kenwood CD-2260M	200	Coaxial
Kenwood CD-2280M	200	Coaxial
Pioneer PD-F607	25	Optical
Pioneer PD-F957	100+1	Optical
Sony CDP-CX53	50+1	Optical
Sony CDP-CX255	200	Optical
Yamaha CDC-902	5	Optical

DVD Players

Most DVD players are equipped with optical or coaxial output

Figure.2 **Connections**

Disc courtesy of Sound Choice.

Free gift with purchase:

Get the dynamic duo now and get 9 top selling CDG discs and a professional microphone from Vocopro, total retail value of the free gifts are $400 and now is yours for free!

Specifications

DA-1050 PRO

- 3 Dual-Input Mic Preamplifiers Accommodate a Total of 6 Microphones (3 Front, 3 Rear)
- 3-Band Parametric Equalizer for Microphones, Features Sweep-Midrange Control to Lift Particular Characteristics of the Vocal or Suppressed for Feedback Elimination
- Digital Echo with Repeat and Delay Controls Help Singers Sound Great!
- Dual 7 Band Stereo Equalizer for Precise Room Tuning

CDG-DECODE G1

- Accept up to 3 Digital Sources Such as DVD Player, CD Player or LD Players Switchable Optical or Coaxial Inputs
- Decodes and Outputs the Graphics with any CD+Graphic Discs
- Connect up to 3 TV Monitors with 3 RCA Video Output Jacks
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The Greatest Love
You'll Ever Know ..... LUTRICIA McNEAL
Naughty Christmas ..... FAT LES
Walk... (The Dog) Like An Egyptian ..... JODE
..... w/ YO-HANS
We Gotta Get Out Of This Place ..... SPACE
Wild Surf ..... ASH
Special ..... GARBAGE
Gangster Trippin' ..... FATBOY SLIM
Because I Got It Like That ..... JUNGLE BROTHERS
The Word ..... DOPE SMUGGLAZ
You Ain't Seen Nothin' Yet ..... BUS STOP
..... w/ RANDY BACHMAN
Tell Me Ma ..... SHAM ROCK
Blame It On The Boogie ..... CLOCK
I Want You Back ..... CLEOPATRA
Girls Night Out ..... ALDA
Tears In The Rain ..... N-TRANCE
If You Buy This Record Your Life Will Be Better .....
..... THE TAMPERER w/ MAYA
Everybody Get Up ..... FIVE
Tom's Party ..... T SPOON
Big Party Woman ..... THE BAREFOOT MAN
Move Mania ..... SASH! w/ SHANNON
Dreaming ..... RUFF DRIVERZ f. ARROLA
You Should B ..... BLOCKSTER
Would You...? ..... TOUCH & GO
Crush (Morales Mix) ..... JENNIFER PAIGE
If You Could Read My Mind ..... STARS ON 54
Up To The Wildstyle . PORN KINGS vs DJ SUPREME
The Silence ..... MIKE KOGLIN
Pray ..... TINA COUSINS
Everything's Gonna Be Alright ..... SWEETBOX
To Love Once Again ..... SOLID HARMONIE
Time To Move On ..... SPARKLE
You Got Me ..... CHRISTIAN FRY
Last Christmas ..... ALIEN VOICES
..... w/ THE THREE DEGREES
When A Child Is Born ..... LUTRICIA McNEAL
White Christmas ..... BING CROSBY

The new "ULTIMATE PARTY MEGAMIX" is a two-CD set that features many classic and recent megamixes and single hits that are all party favorites.

Tubthumping ..... CHUMBAWAMBA
Stayin' Alive ..... N-TRANCE
Vindaloo ..... FAT LES
Macarena ..... LOS DEL MAR
Oops Upside Your Head ..... GAP BAND
The Shoop Shoop Song (It's In His Kiss) ..... CHER
Dance The Night Away ..... THE MAVERICKS
If You Buy This Record Your .....
Life Will Be Better ..... THE TAMPERER w/ MAYA
Ride On Time ..... BLACK BOX
I'm Too Sexy ..... RIGHT SAID FRED
I'm A Believer ..... THE MONKEES
December '63 (Oh What A Night) .... FRANKIE VALLI
..... & FOUR SEASONS
Shout ..... LULU
It's My Party ..... LESLEY GORE
Last Christmas ..... ALIEN VOICES w/
..... THE THREE DEGREES
SASH! Megamix: Encore Un Fois / Ecuador / Stay ...
..... SASH!
CLOCK Megamix: Blame It On The Boogie / That's The Way (I Like It) / U Sexy Thing ..... CLOCK
LIVIN' JOY Megamix (Rod Layman's Mix): Follow The Rules / Dreamer / Where Can I Find Love / Don't Stop Movin' ..... LIVIN' JOY
Freed From Desire ..... GALA
Barbie Girl ..... AQUA
Y.M.C.A. ..... VILLAGE PEOPLE
5,6,7,8 ..... STEPS
PARTY CRAZEE Megamix: I Am The Music Man / Agadoo / Do The Conga / Wig Wam Bam / Hokey Cokey ..... BLACK LACE
The Time Warp (PWL Remix) ..... DAMIAN
ABBA Medley: Voulez-Vous / S.O.S. / Bang-A-Boomerang / Money, Money, Money / Knowing Me, Knowing You / Fernando / The Winner Takes It All / Super Trouper ..... STARS ON 45
BEATLES Medley: Stars On 45 / Ticket To Ride / A Hard Day's Night / Please Please Me / From Me To You / I Want To Hold Your Hand / My Sweet Lord / Get Back / No Reply / I'll Be Back / Drive My Car / Do You Want To Know A Secret / We Can Work It Out / I Should Have Known Better / Nowhere Man / You're Going To Lose That Girl / Daytripper / Eleanor Rigby
..... STARS ON 45
SWING THE MOOD Medley: In The Mood / Rock Around The Clock / Rock A Beatin' Boogie / Tutti Frutti / Wake Up Little Susie / C'mon Everybody / Hound Dog / Shake Rattle & Roll / All Shook Up / Jailhouse Rock / At The Hop / Tutti Frutti / In The Mood ..... JIVE BUNNY
Tell Me Ma ..... SHAM ROCK
Baggy Trousers ..... MADNESS
Venus ..... BANANARAMA
Kung Fu Fighting ..... BUS STOP w/ CARL DOUGLAS
Things Can Only Get Better ..... D:REAM
Relax ..... FRANKIE GOES TO HOLLYWOOD
Car Wash '98 (Mustard Edit) ..... ROSE ROYCE
Instant Replay ..... DAN HARTMAN
I'm Every Woman ..... CHAKA KHAN
Rock Around The Clock ..... BILL HALEY
Let's Twist Again ..... CHUBBY CHECKER
The Ballroom Blitz ..... SWEET
Rockin' All Over The World ..... STATUS QUO

"SUPERHITS OF ROCK 1965-1979" is a classic rock box that fills up four CDs with many of the best all-time favorites

The "BEST KID'S PARTY... EVER!" is a new compilation with little competition. This two-CD set does a good job at offering a variety that spans from recent top 40 monster hits to classic cartoon and kid songs. The line up is:

Barbie Girl ..... AQUA
Stop ..... SPICE GIRLS
Because We Want To ..... BILLIE
Everybody (Backstreet's Back) .. BACKSTREET BOYS
Feel It ..... THE TAMPERER w/ MAYA
Macarena ..... LOS DEL MAR
Agadoo ..... BLACK LACE
Mr. Blobby ..... MR. BLOBBY
Tickly, Tickly, Tickly Scream ..... MR. TICKLE
The Wheels On The Bus ..... JAMBOREE
Birdie Song ..... TWEETS
Remember You're A Womble ..... THE WOMBLES
5,6,7,8 ..... STEPS
Tell Me Ma ..... SHAM ROCK
Cotton Eyed Joe ..... REDNEX
Superman ..... BLACK LACE
Wannabe ..... SPICE GIRLS
Bodyshakin' 911
I'm Too Sexy ..... RIGHT SAID FRED
Zorba's Dance ..... LCD
I Wanna Be Free ..... MINTY
More Than A Woman 911
Tie Me Kangaroo Down Sport ..... ROLF HARRIS
Nellie The Elephant ..... MANDY MILLER
Teddy Bears Picnic ..... HENRY HALL
Old MacDonald Had A Farm ..... PINKY & PERKY
Ragtime Cowboy Joe ..... THE CHIPMUNKS

I Taut I Taw A Puddy-Tat
(I Thought I Saw A Pussy Cat) ..... MEL BLANC
A Windmill In Old Amsterdam ..... RONNIE HILTON
Robin Hood ..... DICK JAMES
The Runaway Train ..... MICHAEL HOLLIDAY
Donald Where's Your Trousers? .... ANDY STEWART
Ernie ..... BENNIE HILL
You're The Pink Toothbrush ..... MAX BYGRAVES
Jake The Peg ..... ROLF HARRIS
The Laughing Policeman ..... CHARLES PENROSE
Woody Woodpecker ..... MEL BLANC
The Hippopotamus Song ..... FLANDERS & SWANN
Grandfather's Clock ..... THE RADIO REVELLERS
I've Lost My Mummy ..... ROLF HARRIS
My Boomerang Won't Come Back . CHARLIE DRAKE
Gilly Gilly Ossenfeffer .....
Katzenellenbogen By The Sea ..... MAX BYGRAVES
Grandad ..... CLIVE DUNN

of rock. Another recent arrival, it features must-haves, hard-to-finds, and some rarities. Tracks are:

A Whiter Shade Of Pale ..... PROCOL HARUM
Mr. Tambourine Man ..... THE BYRDS
House Of The Rising Sun ..... FRIJID PINK
Love Is All ..... ROGER GLOVER
Debora ..... T-REX
Fire Brigade ..... THE MOVE
The Letter ..... JOE COCKER
Need Your Love So Bad ..... FLEETWOOD MAC
Black Magic Woman ..... SANTANA
All The Young Dudes ..... MOTT THE HOOPLE
Witch Queen Of New Orleans ..... REDBONE
Mama Told Me Not To Come ..... THREE DOG NIGHT
In My Chair ..... STATUS QUO
Sympathy .. STEVE ROWLAND & THE FAMILY DOGG
In A Broken Dream ..... PYTHON LEE JACKSON
Woodstock ..... MATHEWS' SOUTHERN COMFORT
For Your Love ..... THE YARDBIRDS
Paranoid ..... BLACK SABBATH
Born To Be Wild ..... STEPPENWOLF
Voodoo Chile (Live) ..... JIMI HENDRIX
Prince Kajuku ..... UFO
Race With The Devil ..... GUN
Black Night (Live) ..... DEEP PURPLE
Whitesnake ..... DAVID COVERDALE
Fire (Live) ..... JIMI HENDRIX
This Flight Tonight ..... NAZARETH

continued on page 112

If you want to keep them jammin' on the dancefloor, the new two-CD set "HIT MIX 1999" should do the trick. It features four continuous play megamixes (that can be tracked). Loaded with slammin' current and new dance tracks, it may prove to be a smash collection for summer '99. Tracklisting is:

You Belong ..... CULTURE BEAT
Blame It On The Boogie ..... CLOCK
Horny '98 ..... MOUSSE T. vs HOT 'N' JUICY
Another Life 2000 ..... KANO
1-2-3-4 Jump ..... HOUSEDUST
God Is A DJ ..... FAITHLESS
Greece 2000 ..... THREE DRIVES ON A VINYL
Flying To The Moon ..... BLANK & JONES
It's A Fine Day ..... NACHTKLANG

NONSTOP MIX #2:

Never Ever ..... ALL SAINTS
Out Of The Dark ..... FALCO
Too Much Heaven ..... NANA
Once Upon A Time ..... DOWN LOW
Only You ..... RAPPERS AGAINST RACISM
How We Livin' ..... ALEX PRINCE w/ MAZAYA
I Wanna Stay With You Forever CAUGHT IN THE ACT
High ..... LIGHTHOUSE FAMILY
To Love Once Again ..... SOLID HARMONIE
All I Have To Give ..... BACKSTREET BOYS

NONSTOP MIX #3:

Next November ..... SCYCS
Torn ..... NATALIE IMBRUGLIA

Crush ..... JENNIFER PAIGE
Touch In The Night '98 ..... SILENT CIRCLE
Dream Girl ..... MCSC w/ STEVIE B.
She Knows You ..... DJ TONKA
Blue Boy Sky ..... JULY
I Got Soul ..... THE OUTHERE BROTHERS
Ride Me ..... MANOLO

NONSTOP MIX #4:

Take Control ..... STATE OF MIND
Restless ..... NEJA
I Don't Want To Miss A Thing ..... CLUELESS
Believe ..... CHEERS
You're Beautiful ..... MADAGASCAR
Move Mania ..... SASH! w/ SHANNON
For An Angel ..... PAUL VAN DYCK
Scotland The Brave ..... HIGHLANDERS
Protect Your Mind (Braveheart) ..... DJ SAKIN
..... & FRIENDS

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Squashing the Bug

WITH THE MILLENNIUM DANCE

THIS DANCE COULD BE THE CURE TO WHAT AILS YOUR SICKLY DANCEFLOORS.

It's the song and dance for the new century! "Its potential for world wide popularity is as big as the Electric Slide or even the Macarena," says Brian Swereda, co-producer. "It's new, it's fresh, and there is something in it to please everyone!"

How did Swereda and his partner, Mark Phillips, from Twilight Entertainment (Rochester, NY) come up with the concept of the Millennium Dance? "It all started in Las Vegas," says Phillips. "While Brian and I were attending the Mobile Beat DJ Show & Conference, we came up with the idea of creating a new song and dance with a millennium theme. It was about halfway through the conference when the concept came to us. The Mobile Beat DJ Show presented a lot of great products and ideas for DJs, but none of them had anything that a DJ could use for this coming New Year's Eve... the New Year's Eve of all New Year's."

"As soon as we returned home we went right to work," says Swereda. "The challenge was there; we had a month to get our product out. We began brainstorming, writing, recording the song, creating the dance steps, and developing a market strategy to get it out to DJs all over the world so that they would have it by New Year's." Swereda and Phillips began working around the clock to get their project completed. "This was not an easy task since, in addition to owning and operating our own DJ company, I'm a full-time college student and Mark is a school teacher," says Swereda.

"When *Mobile Beat* called to do an article on us and our dance, I knew we had a hit!" says Swereda. "In fact, I

THE WORDS

People come together
Everybody move!
Change is here forever
Got to raise the roof!
Zeros all around us
Only got one chance!
Only thing to save us...
Millennium Dance!
Took my computer to the doctor today
It tested positive for Y2K!
Read the prescription just to see what it would say... Millennium Dance that virus away!

Catch that bug!
Smash that bug!
Slap that bug!
Chase away the Y2K! (repeat)

Double zero, oh, oh!
Tonight you better save your soul!
Double zero, oh, oh!
Millennium's the dance to know!

THE STEPS

Slide to the right 3 beats
(push hands down on each beat)
Stop and clap on beat 4
Slide to the left 3 beats
(push hands down on each beat)
Stop and clap on beat 4
Push right hand down, push left hand down
Push right hand up, push left hand up
Raise the roof* 3 times
Then clap and jump a quarter turn on beat 4

(repeat over and over until you hear, "Double zero, oh, oh!")

Travel 4 steps to the right while making a complete turn around (360 degrees)
Stand still and cradle the baby** 2 times
Then make a sun*** 2 times
Travel 4 steps to the left while making a complete turn around (360 degrees)
Stand still and cradle the baby 2 times
Then make a sun 2 times

*Raise the roof: Push hands up and down towards the ceiling

**Cradle the baby: Bring arms down and have hands reach for the opposite elbow like you are cradling a baby in your arms.

***Sun: Hands together and arms above

knew we had a hit when we first started recording the song. Besides the incredible vocal sounds of Alessia Robin, there are great bass lines, keyboards, strings, and sound effects. This tune also has an infectious 'make-you-wanna-dance' driving beat. When you hear it, you just can't sit still!"

"For listeners," says Phillips, "the lyrics offer both a warning and a ray of hope for our future. The warning is that change is inevitable; the new millennium is on its way. It's coming soon and there is nothing anyone can do to stop it. However, if the new millennium brings worldwide disaster, such as the Y2K bug, there is still hope for all of us if we come together and help each other. The dance is symbolic of this. When everyone does it there is a sense of community and it creates a feeling of unity. This unity brings hope that we are a worldwide community whose sum is greater than its parts; and we can conquer anything that threatens our well-being or even our existence."

"The Millennium Dance is not just a song and dance," says Swereda. "It's a philosophy of life which says we are all in this together and together we will survive whatever the new millennium brings. When we first started writing the lyrics to the song, we were painting a grim outlook on the future with doomsday descriptions of worldwide hunger, power outages, food-shortages, and mass hysteria. We quickly discarded all of this for a more positive and upbeat alternative. The fact that we are human beings means that we can cooperate and think and even dance our way out of any problems that may come upon us."

For info on the CD and video call (716) 723-3412 or write to 156 Country Wood Landing, Rochester, NY 14626.

"... if the new millennium brings worldwide disaster, there is still hope for all of us if we come together and help each other. The dance is symbolic of this..."

continued from page 109

Wonderworld ..... RONNIE JAMES DIO
Frankenstein ..... EDGAR WINTER GROUP
Who Do You Love ..... JUICY LUCY
Smoke On The Water (Live) ..... DEEP PURPLE
Catch The Rainbow (Live) ..... RAINBOW
Mr. Blue Sky ..... E.L.O.
Hold Your Head Up ..... ARGENT
Burlesque ..... FAMILY
Mean Girl ..... STATUS QUO
Joy To The World ..... THREE DOG NIGHT
Hamburg ..... PROCOL HARUM
Piece Of My Heart ..... JANIS JOPLIN
..... w/ BIG BROTHER & THE HOLDING COMPANY
Spinning Wheel ..... BLOOD SWEAT & TEARS
Rocky Mountain Way ..... JOE WALSH
Davy's On The Road Again ..... MANFRED MANN'S
..... EARTH BAND
Wall Street Shuffle 10CC
Free Electric Band ..... ALBERT HAMMOND
Tomorrow Night ..... ATOMIC ROOSTER
Free Me ..... URIAH HEEP
Fanfare For The Common Man ..... EMERSON, LAKE
..... & PALMER
Black Betty ..... RAM JAM
Free Bird ..... LYNYRD SKYNYRD
Blinded By The Light ..... MANFRED MANN'S
..... EARTH BAND
More Than A Feeling ..... BOSTON
Sweet Home Alabama ..... LYNYRD SKYNYRD
Out Of Time ..... DAN McCAFFERTY
Outward Bound ..... WISHBONE ASH
God Gave Rock And Roll To You ..... ARGENT
Eve Of The War ..... JEFF WAYNE'S
..... WAR OF THE WORLDS
She's Not There ..... SANTANA
Parisienne Walkways ..... GARY MOORE
(Don't Fear) The Reaper ..... BLUE OYSTER CULT
How Long ..... ACE
Lady In Black ..... URIAH HEEP
Couldn't Get It Right ..... CLIMAX BLUES BAND
I Want You To Want Me ..... CHEAP TRICK
Once Bitten Twice Shy ..... IAN HUNTER
Hold The Line ..... TOTO
Shine A Little Love ..... E.L.O.

As seen on TV, the new release "MONSTER BALLADS" is a excellent collection of rock and pop mega hits. Covering mostly 1980's ballad anthems that still have high appeal, the tracks are:

Heaven ..... WARRANT
Something To Believe In ..... POISON
When I See You Smile ..... BAD ENGLISH
Don't Know What You Got ..... CINDERELLA
Love Is On The Way ..... SAIGON KICK
Headed For A Heartbreak ..... WINGER
When I'm With You ..... SHERIFF
Carrie ..... EUROPE
I'll Never Let You Go (Angel Eyes) ..... STEELHEART
High Enough ..... DAMN YANKEES
The Ballad Of Jayne ..... L.A. GUNS
Goodbye ..... NIGHT RANGER
Can't Fight This Feeling ..... REO SPEEDWAGON
This Could Be The Night ..... LOVERBOY
Never Tear Us Apart ..... INXS
Second Chance ..... 38 SPECIAL
Eternal Flame ..... BANGLES
Is This love ..... WHITESNAKE
To Be With You ..... MR. BIG
Wind Of Change ..... SCORPIONS
More Than Words ..... EXTREME
When I Look Into Your Eyes ..... FIREHOUSE
The Angel Song ..... GREAT WHITE
Eyes Without A Face ..... BILLY IDOL
Don't Close Your Eyes ..... KIX
Almost Paradise ..... MIKE RENO & ANN WILSON
Amanda ..... BOSTON
House Of Pain ..... FASTER PUSSYCAT
More Than Words Can Say ..... ALIAS
Honestly ..... STRYPER
Missing You ..... JOHN WAITE
Only Time Wil Tell ..... NELSON
Waiting For A Girl Like You ..... FOREIGNER
Take Me Home Tonight ..... EDDIE MONEY
Don't Walk Away ..... DANGER DANGER

The new "THE BOX R&B HITS" covers a lot of ground by dishing out new, current, and recent top R&B hits. Tracks on this two-CD set are:

Be Alone No More ..... ANOTHER LEVEL w/ JAY-Z
Bootie Call ..... ALL SAINTS
No, No, No ..... DESTINY'S CHILD
Wishing On A Star ..... JAY-Z w/ GWEN DICKEY
Sexy Cinderella ..... LYNDEN DAVID HALL
All My Life ..... K-CI & JOJO
Each Time E17
All I Have To Give ..... BACKSTREET BOYS
Be Careful ..... SPARKLE w/ R. KELLY
Much Love ..... SHOLA AMA
If I Ever Fall In Love ..... SHAI
Superwoman ..... KARYN WHITE
Stranded ..... LUTRICIA McNEAL
Don't Wanna Be A Player ..... JOE
My Father's Son ..... CONNOR REEVES
5 Miles To Empty ..... BROWNSTONE
Rewind ..... CELETIA
Right Here Right Now ..... FIERCE
Everything ..... MARY J. BLIGE
Anything 3T
No Diggitty ..... BLACKSTREET w/ DR. DRE
Regulate ..... WARREN G. w/ NATE DOGG
Ocean Drive ..... LIGHTHOUSE FAMILY
All My Love ..... QUEEN PEN w/ ERIC WILLIAMS
Doin' It ..... LL COOL J
Thank God It's Friday ..... R. KELLY
Good Thing ..... ETERNAL
Get On Up (Mr. Dalvin Remix) ..... JODECI
Hit Me Off ..... NEW EDITION
C U When U Get There ..... COOLIO w/ 40 THEVZ
Pony ..... GINUWINE
Rump Shaker ..... WRECKX-N-EFFECT
Come Baby Come K7
Bonita Applebum ..... A TRIBE CALLED QUEST
Sometimes ..... THE BRAND NEW HEAVIES
Back & Forth ..... AALIYAH
Undercover Lover ..... SMOOTH
Love II Love ..... DAMAGE
Telefunkin' ..... N-TYCE
Eyes Don't Lie ..... TRUCE

This new medley compilation "ELVIS PRESLEY PARTY MEGAMIX" proves once again that classics never die. It is unique because it's a continuous megamix performed by the Jordanaires, who were the backup band for Elvis. It has received high reviews as being hard to tell that it is not really Elvis. Like the entire Party Megamix series, this should prove a real crowd pleaser. Track listing is:

I Remember Elvis Presley / Way Down / Return to Sender / Stuck On You / G.I. Blues / Can't Help Falling In Love / You Don't Have To Say You Love Me / Crying In The Chapel / You'll Never Walk Alone / One Night / Love Me / Fame And Fortune / Suspicion / Devil In Disguise / Viva Las Vegas / Surrender / His Latest Flame / Wooden Heart / Are You Lonesome Tonight / In The Ghetto / Good Luck Charm / Suspicious Minds / Let It Be Me / My Boy / Love Me Tender / Such A Night / Blue Suede Shoes / Jailhouse Rock / King Creole / Hound Dog / Blue Hawaii / Anything That's Part Of You / I Just Can't Help Believin' / Little Sister / Burning Love / It's Now Or Never / Loving You / Don't / I Need Your Love Tonight / Danny Boy

The recent arrival of the "MOST AWESOME LINE DANCING ALBUM" contains dance tracks to keep your country fans shuffling. Tracks on this single CD are:

Black Coffee ..... LACY J. DALTON
Boogie And Beethoven ..... LARRY GATLIN
Bop ..... DAN SEALS
It's A Little Too Late ..... TANYA TUCKER
Eat At Joe's ..... SUZY BOGGUSS
Tricky Moon ..... GEORGE DUCAS
Lay Down Sally ..... ASLEEP AT THE WHEEL
Honky Tonk Blues ... PIRATES OF THE MISSISSIPPI
Even If I Tried ..... EMILO
Why Baby Why ..... PALIMINO ROAD
Tennessee Two Step ..... CHARLIE DANIELS
Cowboy Band ..... BILLY DEAN
No Chance To Dance ..... HIGHWAY 101
Cowboys Like A Little Rock And Roll CHRIS LEDOUX
Three Nickles And A Dime ..... RICKY LYNN GREGG
Mama Raised Me Right ..... CHARLIE FLOYD
Walk That Line ..... LACY J. DALTON
Find Out What's Happening ..... PEARL RIVER
Honky Tonk Habit ..... EMILO

The excellent rock 'n' roll oldies on the newly released CD "ROCK 'N' ROLL MEGAMIX" are great played by themselves, but what makes this compilation unique is that it also can be played as a continuous mix, a rare find in top oldies hits. Here are the hits:

Tutti Frutti ..... LITTLE RICHARD
Long Tall Sally ..... LITTLE RICHARD
Roll Over Beethoven ..... CHUCK BERRY
At The Hop ..... DANNY & THE JUNIORS
Rip It Up ..... LITTLE RICHARD
Surfin'Bird ..... THE TRASHMEN
The Hucklebuck ..... CHUBBY CHECKER
Good Golly Miss Molly ..... LITTLE RICHARD
Blue Suede Shoes ..... CARL PERKINS
Bony Maronie ..... LARRY WILLIAMS
Great Balls Of Fire ..... JERRY LEE LEWIS
Let's Have A Party ..... WANDA JACKSON
Runaway ..... DEL SHANNON
Talichassie Lassie ..... FREDDY CANNON
Baby Face ..... LITTLE RICHARD
Tribute To Buddy Holly ..... MIKE BERRY
..... & THE OUTLAWS
Stagger Lee ..... LLOYD PRICE
Personality ..... LLOYD PRICE
Hey Baby ..... BRUCE CHANNEL
I'm Gonna Knock On Your Door ..... EDDIE HODGES
Be Bop A Lula ..... GENE VINCENT

For availability information on any of the CDs mentioned here call A.V.C. Sebastian at (973) 731-5290.

SHAKE THIS DISCO BOOTY!

Rhino's THE DISCO BOX, boogies to a store near you.

Rhino Records, the label that first made it safe to love the '70s, celebrates the greatest dance music of the era with THE DISCO BOX: This first-ever comprehensive cross-licensed collection of disco.

Arranged in rough chronological order, the recordings on THE DISCO BOX span more than a decade of dance, from 1973 to 1985. More than half of the 80 tracks were Top 10 pop hits, including such chart-toppers as The Hues Corporation's "Rock The Boat," Van McCoy's "The Hustle," Walter Murphy's "A Fifth Of Beethoven," Thelma Houston's "Don't Leave Me This Way," Anita Ward's "Ring My Bell," and Blondie's "Heart Of Glass."

Many of these records were burned in bonfires during the 1970s, but as the smoke from the disco inferno dissipated, it was clear (even to Hollywood, as the recent films *The Last Days Of Disco* and *54* suggest) that the music was worth serious consideration. The 60-page book to THE DISCO BOX is filled with thoughtful essays on the music and the clubs of the era by writers Brian Chin and Barry Walters; discographies of essential 45s and albums; as well as playlists and recollections from original disco DJs.

THE DISCO BOX is also filled with great music — a fact not lost on today's DJs, who still bring clubs to full boils with remixes, rerecordings, and original versions of the classic sides contained within this silver holographic 6" x 12" box.

THE DISCO BOX includes virtually every important disco artist including The Jackson 5, KC & The Sunshine Band, Donna Summer, Chic, Village People, Gloria Gaynor, Sister Sledge, Kool & The Gang, and many others. The four-CD set retails for $59.98, and is also available through RhinoDirect at (800) 432-0020 and via the Rhino Web site at: www.rhino.com.

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Wipe Out!

I was doing a corporate gig and was about to cue up the 1963 song "Wipe Out" by the Surfaris when I saw it... yikes! A scratch!

Skips and drop-outs are a common and reoccurring nightmare for all DJs. You probably can't even count how many times it's happened to you. You've probably tried various CD repair creams, cleaners and fillers with little or no change to the performance of the disc. Some of those various solutions may have even damaged your music or required special handling due to their toxicity.

I was about to select a different track on another CD and just toss the Surfaris when I remembered I had a sample of a new CD repair product coincidentally called WIPE OUT. This new CD repair product was created by Marc Roberts and Esprit Development Corp. It's simple to use, non-toxic and best of all it works!

IT'S GROOVY

To further understand Esprit's approach to repairing a CD, we must first understand how a scratch interrupts its ability for continuous play.

CD players house a focused and finite beam of light called a laser. It shines through the plastic cover on the bottom straight through to the aluminum layer called the bit plane; this layer contains the digital information. If the plastic layer is scratched, the beam of light is refracted, causing the CD to skip or repeat when trying to locate the next digital bit.

How do you find the offending scratch, especially if there is more than one? Unlike vinyl, the tracks on a CD begin on the inside of the disc. Also depending upon the number of total tracks, the disc may not be entirely filled. By holding the disc angled toward the light source you can see the end (last track). If you look closely you may even see the separate tracks, as on vinyl. Therefore scratches on the inside of the disc would indicate the location being near the beginning (track 1).

When inspecting a CD, if you can see light shine through any pin holes in the surface then even WIPE OUT can't repair it. The hole in the aluminum surface is a drop out in the digital information and is unrepairable. Once you've determined that the CD is just scratched, and not ruined, you are ready to go to work.

SHAKE IT UP BABY

WIPE OUT is a liquid that contains micro abrasives, a chemical softener, and a hard wax that actually recreates a clean and optically perfect new surface. The particle size of the abrasive used is chosen to produce the quickest result with a minimal amount of effort on your part.

To repair a scratch, first shake the applicator bottle and then take the enclosed "cheese cloth" and apply a little WIPE OUT onto it. Next, apply the prepared cloth to the scratch. First use a circular motion and immediately follow it with a back and forth motion. Alternate both of the actions until all of the WIPE OUT has been rubbed off.

Upon inspection, you'll notice that numerous fine scratches have been added to the surface. These are due to the abrasives and, says Esprit, are a normal part of the repair process. There is no cause for concern because they won't deter playback.

This process is so simple and fast I was able to repair the Surfaris' version of "Wipe Out" with WIPE OUT in time to play it a mere one song later. For $15, you get enough repair liquid to restore approximately 80 CDs. For further information on WIPE OUT contact: Esprit Development Corp., P.O. Box 579, Flemington, NJ 08822; Tel: (908) 284-0426; Fax: (908) 284-0626; Web site: www.cdrepair.com/; or E-mail: feedback@cdrepair.com.

BY STEVE "ISLAND JAKE" JACOB

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Make Me Lose Control	Eric Carmen	6
Dancing In The Moonlight	King Harvest	7
Back In Love Again	LTD	8
The Night Chicago Died	Paper Lace	9
Magnet And Steel	Walter Egan	10
Into The Mystic	Van Morrison	11
Lido Shuffle	Boz Scaggs	12
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Heartbreak Hill	Emmy Lou Harris	3
You Again	Forester Sisters	4
American Made	Oak Ridge Boys	5
Song Of The South	Alabama	6
Sunday In The South	Shenandoah	7
She Can't Say That Anymore	John Conlee	8
It Ain't Easy Bein' Easy	Janie Fricke	9
Mr. Lovemaker	Johnny Paycheck	10
Baby Bye Bye	Gary Morris	11
Ten Feet Away	Keith Whitley	12
Hole In My Pocket	Ricky Van Shelton	13
Another Lonely Song	Tammy Wynette	14
Love Someone Like Me	Holly Dunn	15

NSC 0993

Crystal Blue Persuasion	James/Shondells	1
Mountain Of Love	Johnny Rivers	2
Count Me In	Gary Lewis/Playboys	3
Be-Bop Baby	Ricky Nelson	4
Blue Angel	Roy Orbison	5
Devil Or Angel	Bobby Lee	6
Love Is All Around	Troggs	7
I Never Loved A Man The Way I Love	Franklin	8
I'm Telling You Now	Freddie and Dreamers	9
Strange Brew	Cream	10
Lotta Lovin'	Gene Vincent/Blue Caps	11
Kicks	Paul Revere/Raiders	12
Dream Baby	Roy Orbison	13
A Lover's Concerto	Toys	14
People Got To Be Free	Rascals	15

NSC 0994

Where The Green Grass Grows	Tim McGraw	1
I'll Go On Loving You	Alan Jackson	2
Honey I'm Home	Shania Twain	3
I'm Alright	Jo Dee Messina	4
How Long Gone	Brooks & Dunn	5
Wide Open Spaces	Dixie Chicks	6
Cover You In Kisses	John Michael Montgomery	7
Just To Hear You Say That You	Hill/McGraw	8
Loosen Up My Strings	Clint Black	9
I'm From The Country	Tracy Byrd	10
There Goes My Baby	Trisha Yearwood	11
Forever Love	Reba McEntire	12
Out Of My Bones	Randy Travis	13
Texas Size Heartache	Joe Diffie	14
What The Heart Wants	Collin Raye	15

NSC 0995

I Just Want To Dance With You	George Strait	1
You're Still The One	Shania Twain	2
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Bye Bye	Jo Dee Messina	4
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I Do Cherish You	Mark Wills	11
Valentine	Martina McBride	12
Now That I Found You	Terri Clark	13
To Make You Feel My Love	Garth Brooks	14
Lonely Won't Leave Me Alone	Trace Adkins	15

NSC 0996

As Long As You Love Me	Backstreet Boys	1
Getting' Jiggy Wit' It	Will Smith	2
Sex & Candy	Marcy Playground	3
One Week	Barenaked Ladies	4
Adia	Sarah McLachlan	5
Nice & Slow	Usher	6
To Love You More	Celine Dion	7
Can't Get Enough Of You Baby	Smash Mouth	8
Jump Jive An' Wail	Brian Setzer Orchestra	9
Everybody	Backstreet Boys	10
Jumper	Third Eye Blind	11
Torn	Natalie Umbruglia	12
Never Ever	All Saints	13
Kind & Generous	Natalie Merchant	14
Tearin' Up My Heart	Nsync	15

NSC 0997

Fortress Around Your Heart	Sting	1
Minute By Minute	Doobie Brothers	2
Conquistador	Procol Harum	3
Perfect Way	Scritti Politti	4
Time Passages	Al Stewart	5
Fox On The Run	Sweet	6
Look Of Love (Part One)	ABC	7
How Am I Supposed To Live Without	Branigan	8
We're Not Gonna Take It	Twisted Sister	9
The Logical Song	Supertramp	10
Roll Me Away	Bob Seger/Silver Bullet Band	11
Oh Very Young	Cat Stevens	12
Your Wildest Dreams	Moody Blues	13
One Toke Over The Line	Brewer & Shipley	14
Whenever You're On My Mind	Crenshaw	15

NSC 0998

I Don't Want To Miss A Thing	Aerosmith	1
My Favorite Mistake	Sheryl Crow	2
Zoot Suit Riot	Cherry Poppin' Daddies	3
My All	Mariah Carey	4
Iris	Goo Goo Dolls	5
Heroes	Wallflowers	6
I Want You Back	Nsync	7
I'll Never Break Your Heart	Backstreet Boys	8
My Father's Eyes	Eric Clapton	9
Closing Time	Semisonic	10
All My Life	K-Ci & Jo Jo	11
Stop	Spice Girls	12
My Hero	Foo Fighters	13
Real World	Matchbox 20	14
Do You Really Want Me	Robyn	15

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Spring Break!

MAKE THEIR SPRING BREAK BASH ONE TO REMEMBER.

Ah yes, it's spring break time. That exciting time of year when a mass of frenetic college students swarm the club scene. Suddenly, your nightclub goes from a serene, local hangout to a throbbing epicenter of activity. Overly enthusiastic young men hover around like a swarm of drones intent on landing a queen bee. Young, overly excitable women with way too much energy flood your dancefloor to strut their stuff in hopes of enticing a drone. It's like a scene from *Wild Kingdom*: the mating ritual of the honey bee.

How can you create extra excitement in your repertoire to attract these busy bees to your club? You just need a little honey. That sweet stuff is a combination of knowing what music to play and how to interact with this transient crowd.

Read the crowd

OK. We already know that the spring break crowd consists of young men and woman with a median age range of 18-24 years. Though they act incredibly stupid, they are actually of above-average intelligence. In this situation, programming is paramount to your success as a club jock. You must know what music will motivate them to respond and dance. It may sound obvious, but it's not always that easy.

The principle is to create excitement in the bar, which will increase your bar sales. This shows your club owner that you are doing your job, and will make you more marketable.

How do you program for people you've never seen in your club before? Well you've already got the upper hand. You know that your audience is going to be primarily young, thirsty and eager to dance. Your best bet is to play a wide range of very recognizable, mass-appeal music, especially early in the night. Playing the hits with high female appeal early on also sets up the night to be a winner. The more women there are in the club, the more men there will be watching them and buying them drinks. The more drinks that are sold, the happier your boss will be, the longer you get to keep your job. It's a vicious circle.

Party sets

Playing a broad spectrum of music in your sets should make everyone happy. Be sure to touch on all types of popular music —past and present. Programming in 30-minute sets will give you time to cover a variety of categories. In each set, try to include at least one, possibly two, hits from each of the following categories: beach, '80s, disco, current dance, alternative rock and, the biggest gainer in popularity today, hip-hop.

The music authority for college students nationwide has been MTV since its inception. In the past, it was the club DJs who broke new music to the masses. Now we are constantly trying to keep up with MTV and its affect on music, style and fashion. So why fight it? Use MTV as a source guide. Another rapidly expanding source for what the college crowd is in to is the World Wide Web.

MTV Jams airs the latest and greatest hip-hop and R & B cuts from artists like Aaliyah, Next, Tatyana Ali, Will Smith, Outkast, and many more. This trend will keep hip-hop in the forefront for some time to come.

This year MTV is going offshore for spring break. They are taking over an entire cruise ship for five days, sailing from New Orleans to Cancun. The ship will be filled with college coeds, celebrities, VJs, music and fun.

How do you compete with that? Think about it. What can MTV offer that you can't? They offer music. So do you. They have dancing. So do you. They have video. Most clubs these days do as well. You may not have celebrities or an ocean view, but there is no reason why you

BY TOM BACLAWSKI & DAVE KREINER

SPRING BREAK HIT LIST

Beach Party Music

Reggae ..... all cuts
Blues Brothers ..... Hey, Bartender
Ini Kamoze
..... Here Comes the Hotstepper
Gloria Estafan ..... Conga
Bob Marley ..... all cuts
Shabba Rank ..... all cuts

Disco

KC and the Sunshine Band
..... Get Down Tonight
Bee Gees ..... Night Fever
..... Staying Alive
Gloria Gaynor ..... I Will Survive

Eighties

New Order .....Bizarre Love Triangle
Depeche Mode. Just Can't Get Enough
The Go-Go's .....Vacation
.....We Got the Beat

Swing

Cherry Poppin Daddies . Zoot Suit Riot
Brian Setzer Orchestra
..... Jump Jive & Wail
Benny Goodman ..... Sing, Sing, Sing

Current Dance

Stardust .....Music Sounds Better
Orgy ..... Blue Monday
Cher ..... Believe
Venga Boys ..... We Like to Party
Mousse T ..... Horny

Current Alternative

Cake ..... Never There
Offspring .... Pretty Fly for a White Guy
Sugar Ray ..... Every Morning
Beastie Boys ..... Intergalactic

Hip-Hop / R&B

DMX ..... Ruff Ryders Anthem
Lauryn Hill ..... Doo Wop
2Pac ..... Changes
Jay-Z ..... Can I Get A
Outkast ..... Rosa Parks

Spring Break Internet Sites

www.springbreak.com
www.mtv.com

can't make just as exciting an environment for your coeds as MTV can.

The bottom line is: No matter what destination people choose for their spring break vacation, it's the music you program, and the party atmosphere you create, that will keep them there, having a great time—and that's what it's all about.

Dave Kreiner is the owner of The Source DJ Music Supply and Southern California Music. He is a nightclub consultant and a mail order supplier of CDs, remixes, and 12" vinyl for Mobile and Nightclub DJs. For a free catalog call (800) 775-3472, e-mail at scmsrecord@aol.com, or the Internet www.thesourceformusic.com.

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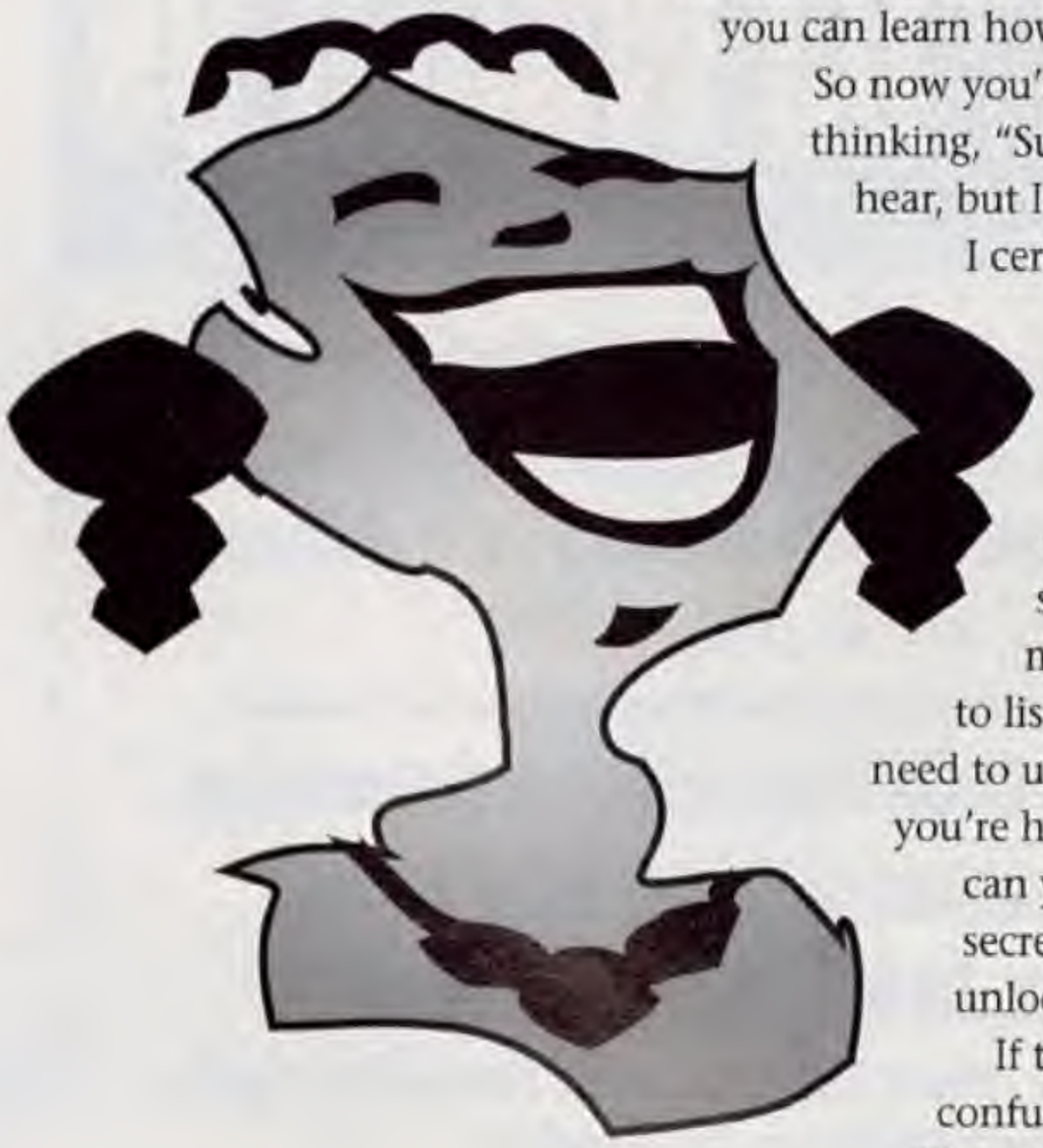
EVEN THE BEST KJS ASK THEMSELVES... CAN I SING OR AM I REALLY TONE DEAF?



Since I first started teaching karaoke in 1989, I've been asked repeatedly, "Can you teach me to sing or am I tone deaf? My answer always has been, "Yes, I can. If you can hear... you can learn how to sing."

So now you're probably thinking, "Sure, I know I can hear, but I still can't sing! And I certainly don't sound like Elton John, Mariah Carey or Frank Sinatra."

The answer is simple. In order to sing properly, you must first know how to listen. And then you need to understand what you're hearing. Only then can you learn the secrets on how to unlock your voice.

If this sounds a bit confusing, don't worry. The power to sing well lies within you and I'd like to help you unleash that hidden potential.

Nearly all of my students show marked improvement after only two or three classes when they conscientiously apply my tips and advice. Many sign up for more classes to maintain their level of singing or to continue improving their techniques.

It's a personal thing

BY SCOTT SHIRAI

You may be able to teach someone to sew or bowl through demonstration, but singing requires each individual to feel sensations and hear tones on his or her own. That's why

10 TIPS FOR BETTER SINGING

1. Pick a song that's familiar. Since you know the words and melodies of your favorites songs, this will take some of the pressure off.

2. Don't try to sing songs out of your range—this is guaranteed to strain your voice and the audience's nerves. Either transpose to an easier key, or pick another tune.

3. Stand up straight and tall. Good posture equals better sound and a stronger self-image. Think of yourself as a wind instrument.

4. Take deep, full, but relaxed breaths, making sure you're set to sing before letting the notes out.

5. During the song, try to breathe during the natural pauses, i.e. the end of a sentence or line, rather than in the middle of a phrase, or (heaven forbid) a word.

6. When holding a long note, it's generally better to let the vowel sound ring out and then end with a short consonant (i.e. dow——n instead of downnnn).

7. Pronounce clearly all consonants, as this helps the audience understand the words; but avoid spitting the sounds directly into the mic, as this makes the audience flinch in pain.

8. Think about what the song is saying and project the appropriate emotion to your audience.

9. Take command of your stage; "acting" confidently will actually build more real confidence the more you sing.

10. Don't get so caught up in trying to sing perfectly that you forget to have fun! If you're having fun, the audience will feel it and respond in kind.

This may seem like a lot to think about while you're performing, but with practice good singing can become automatic. And of course a singing coach or voice instructor can really help you bring out the best your voice has to offer!

from Susan Walsh,
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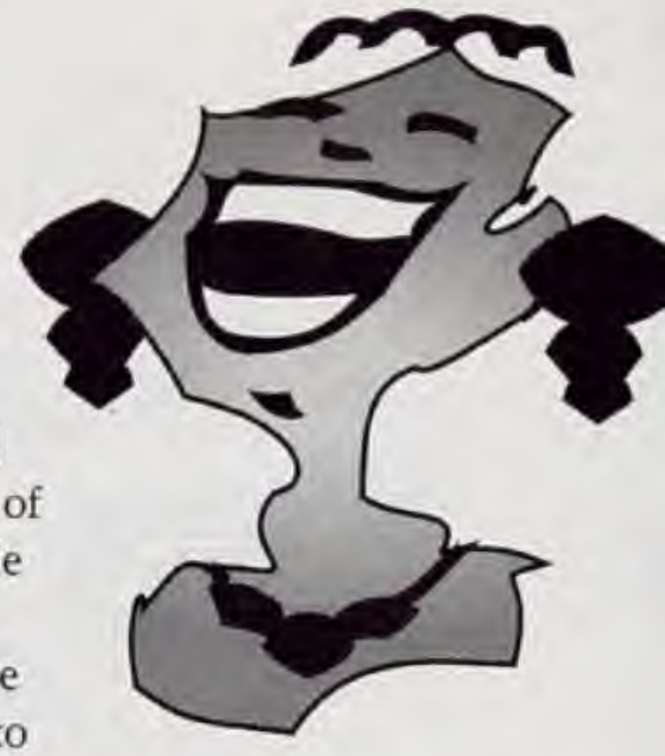

hearing and critical hearing and is essential.

Once, while in Hilo, Hawaii to conduct a series of karaoke classes at Hawaii Stars Studios, I met and trained a shy 8-year-old who had never taken formal voice lessons. She was amazing! She belted out Whitney Houston and Mariah Carey songs with ease. And guess what? She learned to sing those songs so well just by listening and mimicking the tones and styles she heard on the CDs.

You can learn the same skills. Listening not only applies to being able to sing well, but it is essential for impressionists. For example, internationally known impressionist Rich Little is successful because he has the great ability to hear well and adapt his voice to the person he's mimicking.

Watch the pros

Watch as many singers as you can. Listen critically and become more aware of what you're hearing.

Hawaii has a half-hour karaoke show, Hawaii Stars, televised every Sunday evening. I have my karaoke students watch the show so we can discuss what they've heard and seen in the next class. If there's no locally televised karaoke show in your city, tune in to MTV, VH1, or any of the music video channels on your cable television.

As a KJ, when you improve your singing, you'll feel more confident in front of others. This helps your whole show. The best way to sing better is to do it every chance you get. Challenge yourself to sing something different every time you open a show. When your not on the road, practice at home. Tape yourself and listen with a critical ear. Sing whenever and wherever you can, whether in your car, in a church choir or anytime you wander past a club with karaoke!

The key to becoming a better singer is practice. Then, if you want to reach an even higher plateau, consider teaming up with a vocal coach in your area. Remember... anyone can sing. The trick is learning how to listen!

"I don't know anything about music. In my line, you don't have to." - Elvis Presley

Reprinted with permission from Karaoke: Sing Along Guide to Fun & Confidence by Scott Shirai. Karaoke: Sing Along Guide to Fun & Confidence is available at all major bookstores, online with Amazon.com and Barnes and Noble, or it can be ordered through its publisher, Visual Perspectives, P.O. Box 459, Honolulu, HI 96809-0459. Be sure to add $3 for handling and shipping.

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Please note:
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At the show, handouts are strongly suggested, and selling of one's product or service is discouraged. We do not wish to disqualify participation of those who have vested for-profit interests in the industry, but there are proven ways to share your knowledge without a commercial.

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New SPIN on CDG Piracy

Karaoke industry looks for support in war against illegal copies

As a karaoke jockey, your performance depends on having a CDG music library that literally "sells itself." When you buy your music, you expect to get top quality at a reasonable price. You are then able to pass on your good fortune to your customers. They in turn reward your exceptional sound and fair prices with prompt payment and extravagant gratuities.

Now, however, some of your own customers may be involved in illegal entrepreneurial ventures which can only result in the erosion of your profits. Copying of karaoke CDGs, or any music, is a growing trend and carries the potential to topple your profits.

Sound harmless?

For many years people have been copying CDs and borrowing computer software programs rather than buying their own licensed copies.

When someone copies a karaoke CDG or any other copyrighted work it's stealing. It is the same as breaking into a house or robbing a convenience store. Most people don't realize that copying or duplicating a karaoke CDG can carry some of the same legal consequences as those considered to be much more heinous crimes.

The consequences

In the music industry millions of copies of each new CD are produced. Because karaoke is such a specialized market, however, only a few thousand copies of each new CDG are produced industry-wide. Working with such (relatively) small quantities, karaoke CDG manufacturers must rely on the sale of each new release to provide seed money for subsequent releases. When an illegally produced disc hits the street, it not only erases the profit margins to the manufacturer and distributor, but jeopardizes future releases.

Karaoke pirates duplicate anywhere from one to thousands of CDGs and sell them to your competitors and clients at a price far below retail. They can score a huge profit on every sale, as their overhead is low. The quality of the discs, however, is highly suspect and, in the case of a defect, they are non-returnable.

You can help nix this trend by avoiding any business dealings with individuals who illegally copy music or use illegal music products. If you buy counterfeit CDGs, you are just as guilty as the person who is counterfeiting the discs and, thereby, are subjecting yourself to the penalties of participating in illegal activities.

If you're a KJ who is truly passionate about this issue, then SPIN (Stop Piracy Internationally Now) needs your support. SPIN is an alliance of karaoke manufacturers, distributors, dealers and trade magazine publishers. Among the group's main objectives is the creation and placing of information to consumers and professional KJs about the potential legal ramifications of unauthorized copying and use of unauthorized karaoke CDGs. Call 704-583-1616, extension 1128 for more information.

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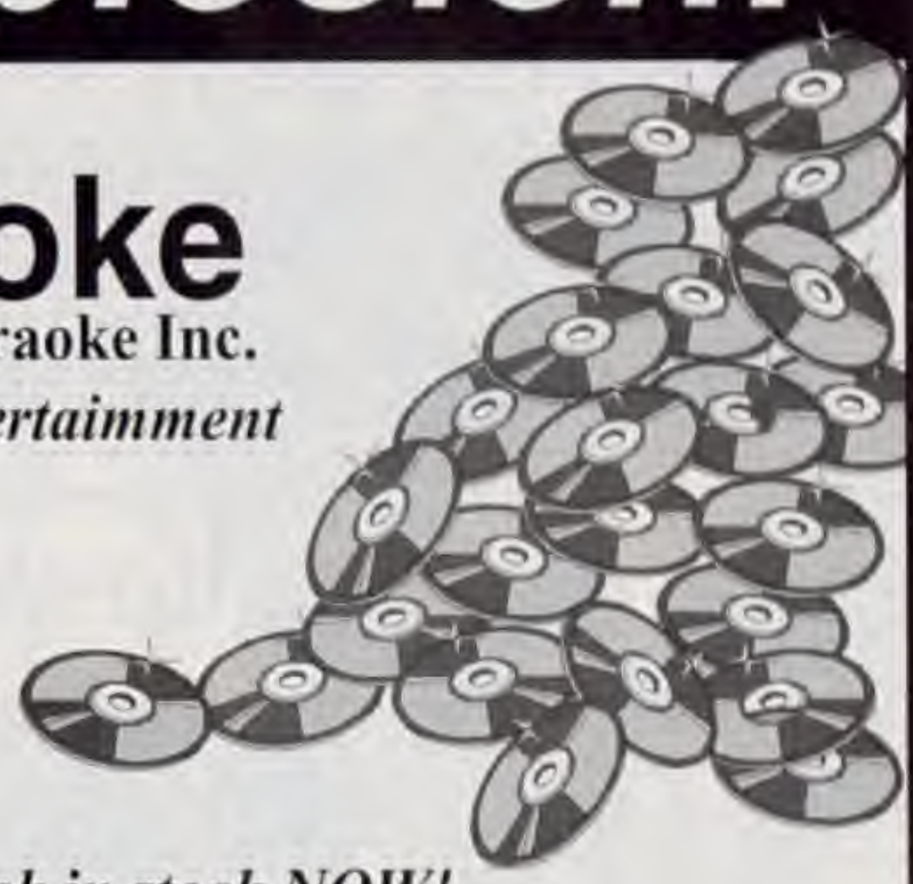

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RNK.	ARTIST	TITLE	LABEL	BPM
1	CHER	BELIEVE	WARNER BROS.	130
2	VENGABOYS	UP AND DOWN (REMIX)	GROOVILICIOUS	132
3	GEORGE MICHAEL	OUTSIDE	EPIC	131
4	VERNESSA MITCHELL	THIS JOY	WELCOME WAX	131
5	VENGABOYS	THIS JOY	WELCOME WAX	131
6	ORGY	BLUE MONDAY	FIII / REPRISE	130
7	WHITNEY HOUSTON	IT'S NOT RIGHT BUT IT'S OKAY (REMIX)	ARISTA	130
8	CLUB 69 F/ SUZANNE PALMER	MUSCLES	TWISTED	129
9	LIGHTHOUSE FAMILY	HIGH	POLYDOR	126
10	BETTE MIDLER	I'M BEAUTIFUL	WARNER BROS.	130
11	HARDY HARD	HERE COMES THAT SOUND	FIII / REPRISE	135
12	KIM ENGLISH	TOMORROW (REMIXES)	NERVOUS	124
13	PROYECTO UNO	NNT	H.O.L.A.	135
14	BLACK CONNECTION	I'M GONNA GET YOU BABY	EIGHTBALL	128
15	FUNKY GREEN DOGS	BODY	TWISTED	125
16	REINA	FIND ANOTHER WOMAN	GROOVILICIOUS	128
17	GLORIA ESTEFAN	DON'T LET THIS MOMENT END (REMIX)	EPIC	130
18	HARRY CHOO CHOO ROMERO/ INAYA DAY	JUST CAN'T GET ENOUGH	SUBLIMINAL	126
19	ERIN HAMILTON	SATISFIED	TRAX	131
20	DENI HINES	I LIKE THE WAY	4 PLAY	124
21	CEVIN FISHER F/ LOLEATTA HOLLOWAY	(YOU GOT ME) BURNIN' UP	TOMMY BOY SILVER	130
22	NATALIE IMBRUGLIA	SMOKE (REMIX)	RCA	131
23	ENGELBERT HUMPERDINCK	RELEASE ME/ GOTTA GET RELEASE	INTERHIT	129
24	JOI CARDWELL	POWER (REMIXES)	EIGHTBALL	127
25	MOUNT RUSHMORE	YOU BETTER	MCA	124
26	AGE OF LOVE	AGE OF LOVE 98	GROOVILICIOUS	132
27	TAANA GARDNER	I'M COMIN' (REMIXES)	WEST END	123
28	BITCH	SHINE	GROOVILICIOUS	135
29	DANCETERIA	THE POWER OF GOODBYE	ZYX	126
30	HYPERTROPHY	ETERNAL FLAMES	TOMMY BOY SILVER	137
31	M:G	WHAT DO YOU REMEMBER	CLASSIFIED	124
32	WILL SMITH	MIAMI	COLUMBIA	130
33	MOUSSE T. VS. HOT 'N JUICY	HORNY (REMIXES)	COLUMBIA	124
34	COLAGE	LOVE OF A LIFETIME	METROPOLITAN	131
35	JUDY TORRES	BACK IN MY ARMS AGAIN (REMIXES)	THIRD MILLENNIUM	129
36	EMILIA	BIG, BIG WORLD	UNIVERSAL	123
37	DEBORAH COX	NOBODY'S SUPPOSED TO BE HERE (REMIX)	ARISTA	128
38	CHARLOTTE	SKIN (REMIXES)	NERVOUS	128
39	FAITHLESS	TAKE THE LONG WAY HOME (REMIXES)	ARISTA / CHEEKY	130
40	SO PURE	CHANGES	CUTTING	127
41	DEBELAH MORGAN	YESTERDAY (REMIXES)	MOTOWN	128
42	ULTRA NATE'	PRESSURE	STRICTLY RHYTHM	125
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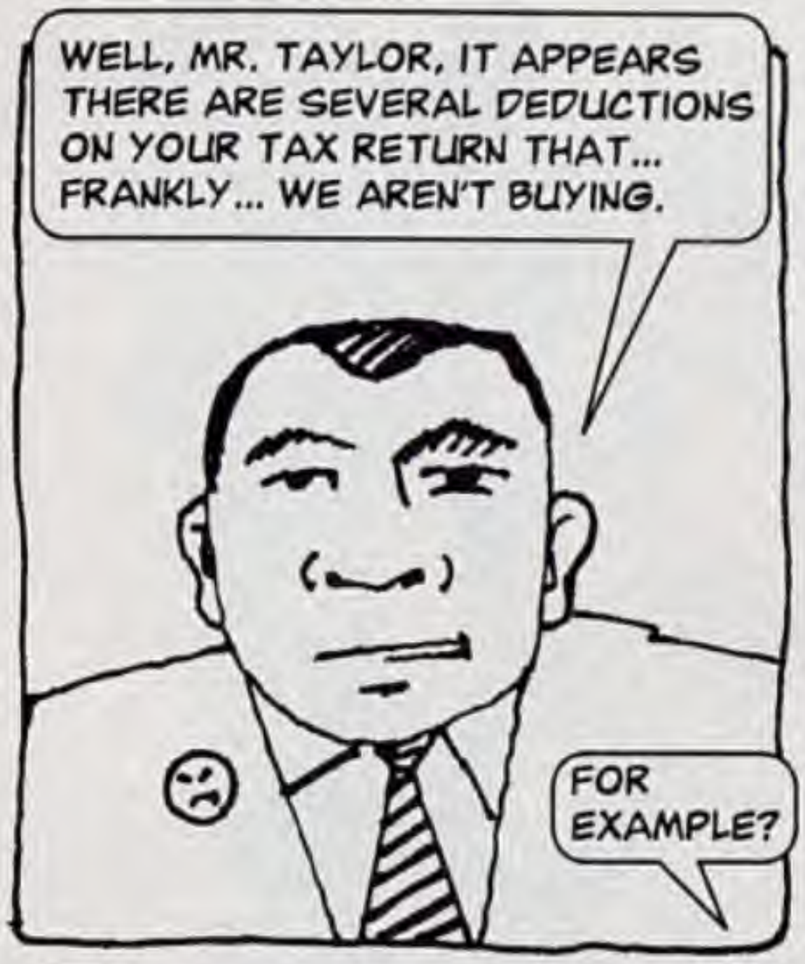

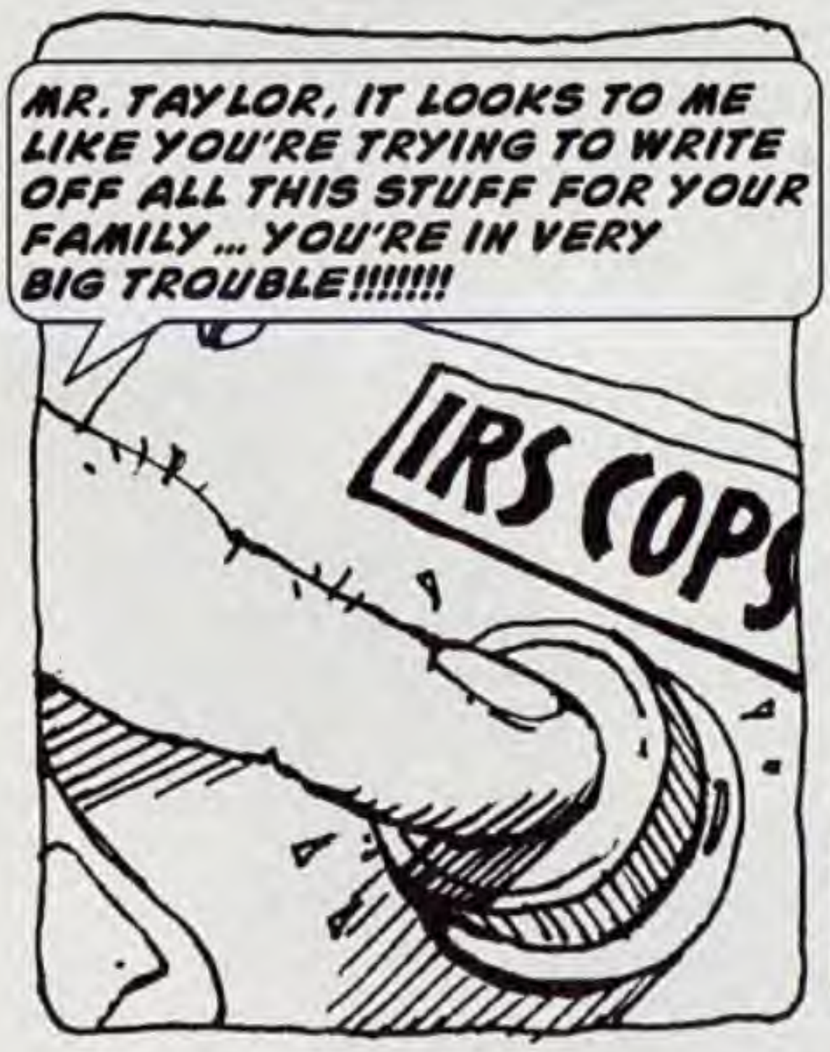

THANKS AND A TIP 'O THE HEADPHONES TO CRAIG TAYLOR, C+T DISC JOCKEY SERVICES, MIDDLETOWN, MD!!! - THANKS FOR THE INSPIRATION!!

MACHO MAN

In 1989, after eleven years of DJing, I retired from it because the wear and tear on my knees from working and spinning had taken its toll. Carrying the equipment in and out, standing for five hours and working the next day was just too much for this 51-year-old. However, it wasn't long before I started missing the fun and excitement of getting people to dance. I had been retired for about four years when I began thinking of going back. I was worried, though, because my music collection and equipment were already far behind the times.

I decided to ease back into the business by accompanying one of my DJ friends, Gus Scirotta, to spin a surprise 50th birthday party. I knew that watching a good DJ at work, and observing crowd reaction to good dance music would be a very enjoyable and educational evening. I wasn't nervous at all because I knew Gus was in control; I was just along for the ride.

After we set up and tested the system, the hostess (Gus' client) informed us that the birthday boy would arrive in about 40 minutes. She had previously requested that the special guest enter to "Macho Man." Gus then went off to the men's room, which was at the opposite end of the room, to change into his tux. With background music playing, I was standing to the side of the DJ table waiting for Gus to return. At that time, the hostess came running up to me and said two very frightening words, "He's here!"

Gus, thinking that he had at least a half hour to spare, was taking his time and nowhere in sight. I couldn't go get him; there was not enough time for that. I had never used his system, nor had I ever used a dual CD player. And I didn't know where "Macho Man" was in the CD case. I knew that these people were expecting me to start the proceedings. So after some panicky looks for Gus in the direction of the men's room, I fumbled through his CDs and found the Village People CD. I then hurriedly located the open button and inserted the CD, hoping that I would be able to quickly locate the proper volume and cue slides in time. Cueing up the proper track was a real trick with that teeny tiny printing, and me without my reading glasses. As I was trying to locate the volume controls and settings, I watched the crowd gathering around the front door. I found myself hoping that the guy would trip and fall or something and get me off the hook.

That didn't happen, of course. I heard everyone scream, "Surprise!" The hostess and a few others were looking at me with that "What's up?" look on their faces waiting for the entrance song. I am still banging the Denon like a computer keyboard. At that very instant, the hall fills with "Hey! Hey! Hey!" and "Macho Man" is kicking and everyone is clapping to the music, just as the guest of honor walks in. He appeared to be surprised.

Having a minute to breathe and think, I assessed what I had done. It seemed that I had the CD playing before I located the volume controls and by chance I had pulled the volume in just at the perfect spot in the song. I looked like an absolute genius. I am sure that physically, I looked like Albert Einstein, too. I was such a nervous wreck after coming so close to having complete silence during the entrance. My hands were shaking and sweat was dripping off my forehead.

Of course, Gus heard the clamor, knew what had happened, and came running. When he saw that I had everything under control he, professional that he is, casually picked up the mic and began making announcements. No one even noticed that we almost had a major goof. The rest of the show was terrific. I even picked up a few new phrases and mixes. Unfortunately, I can't copy too much of his stuff because my friend Gus can mix oil with water if he wants to. The hostess later came over and thanked us for doing such a great job. I knew then, after this crash course, that I could handle getting back into the business.

Rich Brigidi
Huntingdon Valley, PA

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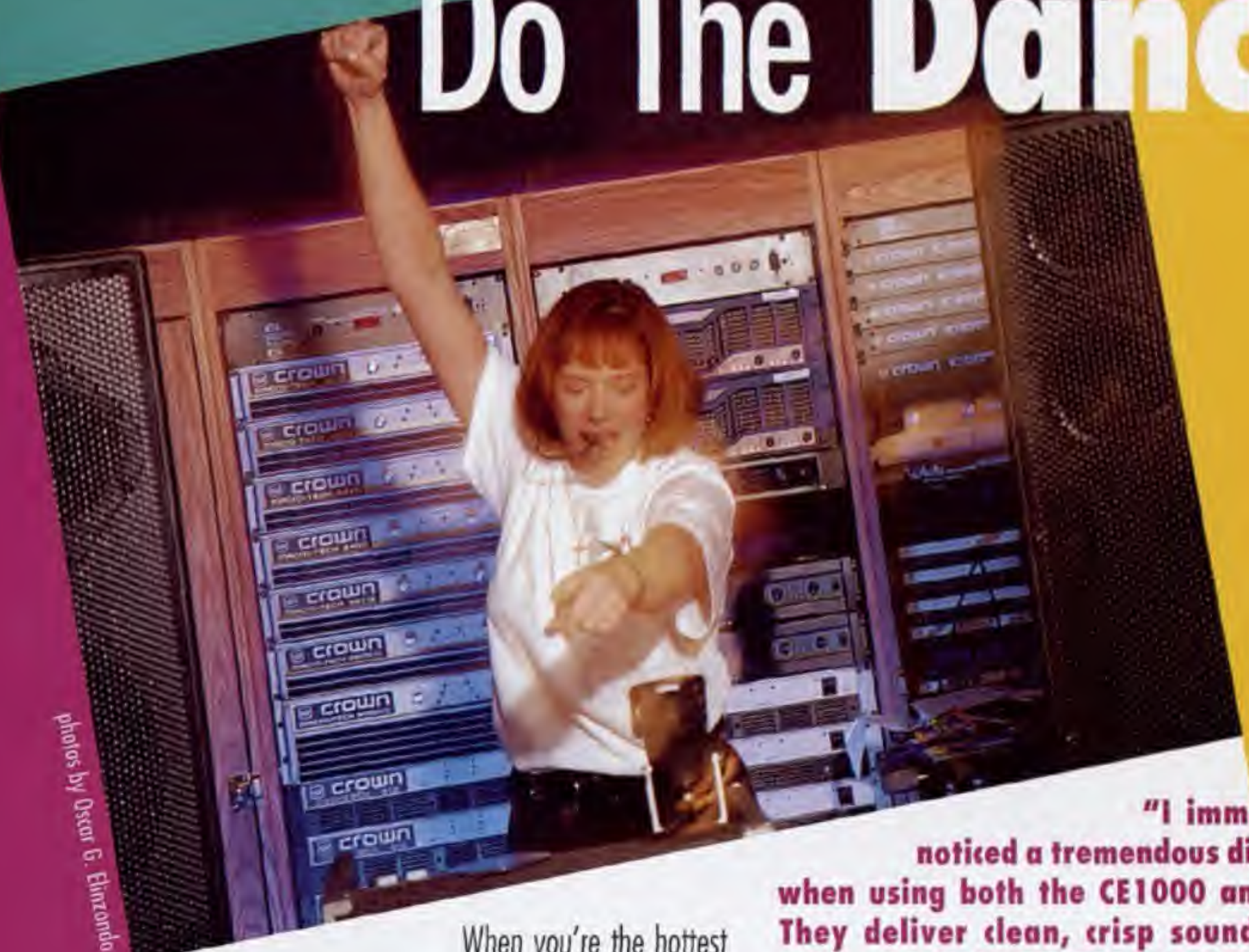

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When you're the hottest mobile entertainment act in the country, you don't settle for less than the best when it comes to the sound of your performance. That's why Los Angeles-based DJ and three-time Female Entertainer of the Year, Lisa Capitanelli, won't trust her shows to anyone but CROWN.

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